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Incomplete forms and/or forms without a signature will not be processed.
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1 →
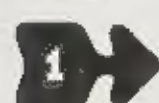
○ YES, send me the next four issues of *Emigre* for free (U.S. Only).

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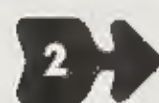
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3 →
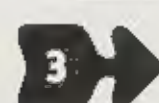
○ YES, the address as it appears on the current mailing label (See other side of this form) is correct. No changes are necessary.

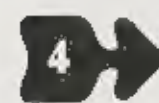○ NO, the address as it appears on the current mailing label is **NOT** correct, please change it to:

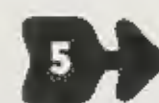|	
Name:	Company:
Street Address:	Suite/Floor:
City:	State:	Zip:

4 →

Signature (Required for free subscription): Date: Phone number:

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5 →

ALL questions must be completed to qualify.	VERY POOR	POOR	GOOD	VERY GOOD	EXCELLENT	NOT FAMILIAR WITH EMIGRE
How would you rate Emigre overall as a company?	○	○	○	○	○	○
How would you rate the customer service?	○	○	○	○	○	○
How would you rate the quality of our products?	○	○	○	○	○	○

Your occupation. Check 1:
○ Graphic Designer
○ Art Director
○ Graphic Design Student
○ Illustrator
○ Photographer
○ Educator
○ Web designer
○ Multimedia designer
○ Other:

Your company's activities. Check 1:
○ Design
○ Advertising
○ Service Bureau
○ Printing/PrePress
○ Interactive CD Rom design
○ Web design
○ Educational
○ Other:

Which operating system do you use?:
○ Mac System 7
○ Mac System 7.x
○ Mac System 8 or higher
○ Windows 3.1
○ Windows 95
○ Windows NT
○ Other:

Which programs do you use most?:
○ QuarkXPress
○ PageMaker
○ Illustrator
○ FreeHand
○ Macromedia Director
○ Fontographer
○ Photoshop
○ SiteMill
○ Fusion
○ Other:

Do you have Internet access? If so what speed?:
○ Not connected
○ 2400 - 14400 baud
○ 28800 - 33600 baud
○ 56K or higher

Which design magazines do you read regularly?:
○ Eye
○ Print
○ How
○ U&lc
○ I.D.
○ Step by Step
○ Graphis
○ Publish
○ Adobe
○ AIGA Journal
○ Critique
○ CA
○ Other:

Highest level of education:
○ Self taught
○ Undergraduate
○ Masters
○ Ph.D
○ Other:

What category of fonts do you use most? Choose one from each pair:
○ Display
○ Text

○ Classical
○ Contemporary

○ Don't use fonts

Are you a member of any of the following associations?:
○ AIGA
○ ACD
○ ATYPI
○ TDC
○ Other:

Your gender:
○ Female
○ Male

Your age:
○ 18 and under
○ 19-24
○ 25-29
○ 30-39
○ 40-49
○ 50-59
○ 60 and over

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Typefaces used on wrapper front cover: **Elliott's Typhoid Mary 3d Light and Dark**. Designed by Elliott Peter Earls.
Typefaces used on this page: **Base 9** and **Base 12 Sans**. Designed by Zuzana Licko. All fonts available from Emigre Fonts.

48

EMIGRE

UNTITLED
II

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1.

DREAMING OUT LOUD

2.

DREAMING OUT LOUDER

3.

DREAMING OUT

The
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Trilogy

A series of
three Emigre
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that are
somehow
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intentionally
or not.

DREAMING OUT LOUDER

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This compilation consists of 7 instrumental tracks
that function as a soundtrack to a dreamy chronicle
of one sleepwalker's nocturnal wanderings. Text and
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T.B.A.

Emigre News

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CONTENT

Emigre #48, Untitled II, Fall, 1998

Dear Emigre, If the LETTERS TO THE EDITOR in #47 are any indication, most of your readers loved *Emigre* #46, the Zine issue.

Allow me to contribute a dissenting opinion. I found your coverage of zines thin and disappointing, by turns condescending and clueless. The issue seemed to willfully ignore almost every interesting aspect of zine design and culture in 1998. For a designer interested in expressing herself without compromise, zines are an ideal vehicle of communication. A zine creator answers only to herself, taking all risks, accruing all benefits. *That* is what distinguishes zines from other publications, not the messy cut-n-paste collage style that has been adopted as the desultory standard "look" for zines.

Fascinating questions that #46 blew off or ignored include the closing of the gap between zines and traditional magazines and the consequences thereof; unique publishing and design innovations that have come out of zine creation; the miscellany of sizes, shapes, and styles within zines... I believe what I resented most was the blind eye to the diversity of zines and to the unique individual nature of this kind of publication.

It's true that, by nature of its most common materials, budget restrictions, and lack of imagination, a certain style of antidesign and layout has become *de rigueur* among a large percentage of zines. This style has since been coopted and made largely toothless through repetition in magazines, etc. By focussing on this style, identifying it as "zine style," and disregarding zines created in other styles, publications like *Emigre* seem to suggest that designers can now plant the land that zines pioneered and made arable. You fail to question what it is about zines that allows them the freedom to explore; you appear to tacitly encourage designers to learn from zines and follow them, rather than pitching in to break the ground themselves.

Another point I strongly disagree with is the assertion that the best zines focus obsessively on one topic. It's true that many successful zines are devoted to a single subject. However, what the writer seemed to miss is that what makes these monotopic zines compelling is *not* the singularity of interest, but the zine creator's fascination with that topic, successfully communicated by the zine. While I myself am not enthralled by 8-track tapes, I can enjoy *8-Track Mind* because its creator writes with passion and enthusiasm about the subject, and manages to pass that enthusiasm on to me through good writing and design.

A good writer (or group of writers) and designer (or group of) can interest readers in most anything,

TYPEFACES USED IN THIS ARTICLE:
Running heads and folios set in 7 point Tarzana Narrow Bold Italic. Tracking 20.
Headline set in 18 point Tarzana Narrow Bold Italic. Tracking 20.
By line set in 10 point Tarzana Wide Bold Italic. Tracking 20.
Letters set in 9/12 point Filosofia regular, Italic, and Small Caps. Tracking 5.
Quotes set in 18/24 point Tarzana Narrow Bold Italic. Tracking 20.
Introduction on page 15 set in 9/13 Tarzana Narrow Bold Italic. Tracking 5.

I AM DISAPPOINTED THAT EMIGRE #46 SEEMED TO TAKE THE EDITORIAL ATTITUDE THAT ZINES ARE A RAW WELLSPRING OF INNOCENT, IGNORANT DESIGN, A SPRING THAT DESIGNERS MIGHT VISIT TO BOTTLE A FEW IDEAS TO TAKE HOME AND KNOWLEDGEABLY REFINE. Amanda Summers

from 8-Track tapes to Jack Chick comics to bra styles of the 60s to what the writer had for breakfast that morning. Or all of the above, all in one publication.

The creator's interest and presence in the publication distinguishes a monotopic zine from the targeted, niche-marketing magazines that adorn bookstore shelves. *Emigre* #46 failed to honor that distinction. Too many articles about zines portray them as some sort of "testing ground," a way to demonstrate that the creator's writing is worthy of publication in a "real" magazine, or that the zine's concept is worth being put out by a "real" publisher. *Emigre* disappointed me by being no different. This is particularly ironic, given that I have always considered *Emigre* to be a zine: self-published by a group of people who express their interests and ideas regardless of marketing concerns. *Emigre* runs ads, sure, but so does *Ben Is Dead*, so does *Maximum-Rock'n'Roll*.

I suppose my perspective on this is atypical, since I actually came to design through zines. In high school, I always used the templates and colored in-side the lines, even though I considered myself "artistic." After meeting and befriending a zine creator, I became fascinated by his publications, which looked like nothing I had seen before: orchestrated chaos. Original illustrations collided with pictures torn from *Newsweek*; careful hand-written sections butted up against text clippings and computer-printed columns.

Once I began doing my own zine, I soon realized that my friend had a precocious understanding of design rules, acquired through long hours of creating zines and comics; it was his rigorous experience with craft that allowed him to break out of the templates

and create successful layouts without resorting to the rules. In his best work, the eye is led unerringly through the black and white stew of illustration, photography, type, handwriting, black spots and white space. I wanted to be able to control chaos the same way. I began to study the principles of design. Now I'm newly employed as a GUI designer for an Internet firm.

There is nothing like creating a zine for learning design. In the past five years, I have probably made more than 200 pages for various zine projects. Of those pages, maybe 50 were successfully designed. But how many neophyte designers have had a chance to learn from 150 mistakes?

I am disappointed that *Emigre* #46 seemed to take the editorial attitude that zines are a raw wellspring of innocent, ignorant design, a spring that designers might visit to bottle a few ideas to take home and knowledgeably refine.

As Stephen Duncombe pointed out in his excellent book *Zines: Notes from Underground*, the medium of zines carries a powerful message: "Make Your Own Zine." I saw little in *Emigre* #46 that would urge designers to try their hand at zine creation, little acknowledgement of the value of making and self-publishing a zine. Without that urge, without that acknowledgement, the point and purpose of zines is lost.

Amanda Summers, Internet

Dear Emigre, Your magazine is full of shit. You're all just bored, making out that design is this and that. Who cares? Like all magazines, the pressure of inventing stories from month to month is really showing. How do we know the state of design across the board? Your consensus of pompous career "artists" in each issue really stops anyone taking you seriously. If you only published your magazine when there was truly something to say, you'd only come out twice a year.

As it is, you fully occupy the *Newsweek* category of design (with hipper fonts). Why don't you all quit and do something else?

Jesse Woodward, Internet

Dear Emigre, I filled in your subscription form, and it was rejected for "not enough information." Further examination proved that the missing information was what design magazines I read regularly. Evidently, it is absolutely imperative that I read some design magazines on a regular basis.

Well, I don't read design magazines. In fact, I don't fit the mold of your average design

professional, and I'm not very fond of the average design professional. I think design magazines in general are overly pompous and self-deluding. Every time I pick up a design magazine, it wants to tell me about the new design movements. As far as I'm concerned, if it's a movement, it's inappropriate.

Design should be taken one customer at a time, and the design should be the proper fit for the project. Design magazines in general tend to be very big on showing me how I'm supposed to design this way or that, and a lot of the time their advice is bad and their results are hideous. I do occasionally pick up a design magazine at the bookstore, but after a few glances at the articles I always find that in standard incestuous fashion, the degeneration has only accelerated.

Some of the people I work with come up with some crap they read in a design magazine and think it's going to impress me. That's an awful lot like people trying to impress an English major by mentioning that they read *Ulysses*. Joyce is boring and stupid and not a very good writer, so if you actually sat and read *Ulysses* without being forced to, something is obviously wrong with you. We all know they only sat and read it so they could feel smart and sophisticated, but if they really *were* smart and sophisticated they would have said "this book sucks" and read something else.

With a design magazine, anyone with an ounce of color sense would look at most of the recommendations they make and say "man, that is ugly," and then hopefully they have the brains to go look at something else.

I solved the problem on the form by checking "Other" and saying "I don't read many magazines." I realize I've been a little long-winded and not very complimentary about the design field, but there really is an awful lot of crap out there. I remember when *Wired* magazine was actually smart, interesting, and subversive. Now it sucks. I see that with an awful lot of magazines. I remember a magazine called *Electronic Gaming* that I really liked until it got slick and glossy and turned into a two hundred page advertising juggernaut. It's pretty sad that all of our various magazine options these days are owned and controlled by major players in the field. Sort of dilutes their credibility. Even *2600*, once the last refuge for the really technical reader, has become utter crap. I'd like to think that like those magazines, once upon a time, design magazines were really useful. Unfortunately, they rarely are today.

Would I spend my money on *Emigre* magazine? No. I wouldn't spend my money on any design magazine.

But I'll spend money on Emigre Fonts, because they're among the best in the industry, and the magazine is a great way to get a look at the full collection. And when you come down to it, that's what your magazine is really about, isn't it?

CALIBAN TIRESIAS DARKLOCK, INTERNET

Dear Emigre, Let me start out by saying that I am a big fan of your font works. The fact that I can't afford them nor had any client interested in using them is besides the point. For the most part they are competently designed and add a definite look to a document.

As with any large collection there are a few "clunkers." I can't imagine anyone paying serious money to revive the "bitmapped" look of the old stylewriter printer as with your Oakland and Emigre fonts. I would have problems visualizing the use of some of the more esoteric fonts and dingbats, but having seen TSR's *Dragon* magazine use Mason, Zeitguys, Big Cheese & Exocet (my favorite), I can see some (limited) opportunities. Nonetheless, they are *excellent* fonts and a far cry from main stream foundries – but, then that's the point.

This brings me to my comments on Tarzana. I usually get excited upon hearing that you have a new font, as you usually manage to live up to the Monty Python phrase "and now for something completely different." *Soda* is a good example of this. Tarzana is not.

If they had trading cards of type designers, Ms. Licko's would be in the same category as Manutius, Morison, Segura and other greats. This innovation and skill doesn't show in Tarzana, which comes off as a "kluge." I understand that it's supposed to be a "text" font in that it's for body copy so it can't get too extravagant. To that end it succeeds – almost. The subtle tails on the letters and similar adornments are nice and it does provide a relief from Helvetica. However, the "E" in the font comes across as being from an entirely different font. It's too distracting to be placed in body copy, thereby eliminating its functionality. Additionally, Tarzana is too similar to several other fonts from other foundries. Adobe's Kabel font and Font Company's Bodega families offer as much variety and are not as visually distracting – albeit with no italics. But there are at least two other fonts I can think of, though not name, that appear similar in style and *do* have italics.

It's not my place to tell Ms. Licko her job (which she does far better than I can) but for my money (and that of my customers), I can't use Tarzana. A more conventional "E" (as an alternate character,

perhaps) would make the difference and make Tarzana an essential part of any type library (oops, then we'd all look the same again) and keep it from being relegated to "just another interesting artsy font, but unusable."

In issue 43, somebody made the comment about "selling out" – whether it is better to not take ads, and therefore not have money to further your work, or, to accept ads and run the risk of trying not to offend the advertisers. It carries over to the DTP world; it can be a fun and exciting design, but if the customer doesn't like it, you don't get paid and it doesn't get seen. It's sort of a "if a tree falls in the woods" scenario.

Don't let my kvetching get you down. Keep up the good work. It's ok to "Think Different," but please keep in mind that we still need to get paid.

Thanks,

Tom Seeling, Internet

Dear Emigre, I liked what Lorraine Wild writes (in the Macramé of Resistance) about craft and an attention to how work gets made. Plotinus has a nice line about this in the *Enneads*. It comes from a discussion about whether form lies in the stone waiting to be freed by the artist, etc.: "This form is not in the material; it is in the designer before it ever enters the stone; and the artificer holds it not by his equipment of eyes and hands but by his participation in his art."

I think it doesn't matter whether it's in the stone or in the designer, but I think the quality of that "participation" in one's art matters very much. For some of us, that participation involves a lot of verbalizing. For some of us, less. What troubles me of late is a disenchantment, sometimes evident in letters in this space, with discourse in and through and around design. We need it, perhaps because, as Socrates puts it in the *Phaedrus*, "All the great arts need to be supplemented by philosophical chatter and daring speculation about the nature of things…"

P.S.: I grew up in L.A. in the 60s, in Catholic schools, and think that "Big Daddy" Roth and Sister Corita are inspired "guilty pleasures." (The Corita book has an emblematic structure. Very baroque!)

John McVey, Montserrat College of Art, Beverly, MA

Dear Emigre, I just want to give my thanks to you guys for being around. I have a passion for typography and other related fields. However, my typography teacher kinda douses this flame in me as every day passes. It is sad to see other students being turned off every time typography is mentioned.

It's great having you guys around. Your magazine has carried articles and debates of such depth. It's great having a magazine that is able to stimulate thinking of such magnitude in every young designer.

Cheers,

Kep, Singapore, Internet

Dear Emigre, After sitting on my front porch this humble Sunday morning indulging myself in the latest issue of *Emigre*, I can't help some futile attempt at figuring out just exactly what it is everybody wants from me? Not necessarily me as an individual, but me as a collective voice of the inexperienced youthful student body of graphic design in the late 1990s. As a young, naive and sometimes ignorant student designer at the turn of the millennium, what am I supposed to do with this so-called talent I seem to have acquired for putting pictures, type and drawings together into a cohesive and somewhat interesting form?

It seems to me that I have few choices. I can give in to the corporate world, as I do everyday at work, and attempt to make design based on the deeply intellectual design theories of the company that produces that little screw on the brake pad that connects the brake to the pad. I can organize a diagram of how that miraculous screw works, place a photo of where it connects and arrange some bland copy of what exactly it is about this particular company's screw that makes it "the best in the Midwest."

Or I could unsuccessfully attempt to follow in the much admired footsteps of the people who started a revolution in typography and design in the 1980s at the painfully geographically close but mentally distant Cranbrook, doing what every completely uninformed desktop publisher, advertiser, and cocky art director is doing; that is, make a mockery of thought and concept, to quickly (or would it be slowly) grab onto the latest fad and hippest look. Please give me another deconstructed font because the 253 that I already have are sooo '93!

Finally, I could do what most of my peers are doing

THE PROBLEM IS NOBODY WANTS ANYTHING NEW BECAUSE THEY ARE TOO BUSY WISHING THEY COULD RELIVE WHAT WAS ONCE NEW AND REMEMBERING HOW SMART THEY WERE FOR RECOGNIZING IT. Kelli Miller

and say "I picked this photo and this font because they look cool," truly dismissing any artistic integrity and completely stripping design of idea because who the hell cares anyway as long as it sells?

This is what I feel everybody older and wiser than me is telling me. They are saying, "How do you expect to design something new and interesting if nobody gives a damn anyway, especially not us?" The problem is nobody wants anything new because they are too busy wishing they could relive what was once new and remembering how smart they were for recognizing it.

How can I, as a student in graphic design, feel any sort of hope for what I consider to be one of the most important culturally defining professions, when all I am reading and hearing is complete and utter cynicism? Throw me a bone please! Stop telling me that anyone can do what I am doing because I am starting to believe you and that is what is really scaring me. I'm sorry if I was only ten when this postmodern revolution started but can't you at least give a bit of support to young designers? I am also sorry if the ideas you worked so hard to shape are being bastardized in the mainstream, but doesn't that come with the territory? You have to realize that there is a new generation of designers and yes, we can think, and yes, we do have some skills outside of applying the latest Photoshop filters. I just hope that there are other young designers out there who are just as fed-up with boo-hooing over the end of this era and ready to do something about it. Maybe you won't like what we do and maybe you'll be just as disgusted by it as the modernists were by you, but beware, the cult of the ugly is forming a new face and it's just a matter of time before it's on the front cover of this magazine.

KELLI MILLER, DETROIT, MI, INTERNET

Dear Emigre, As Emigre evolves into an open forum for the exploration and discovery of new thinking in graphic design, it must foster a change in perspective. Our current mechanistic thinking dictates examination and analysis of dissected bits of the theories and practices of graphic design and the offering of thoughts and solutions to self-determined issues. Inherently, it excludes the vital first step of viewing design holistically, in its entirety.

This is all too evident in Emigre #47: too many voices offer solutions to a singular problem without first clearly articulating, and agreeing upon, the singular problem. Any insight gained from each article individually is obscured by the overall chaos of their disassociated, and at times contradictory,

nature when considered as a whole.

What is essential, and ultimately missing, is a relative context. We, as a community of designers, putting personal motivations and philosophies aside, must work towards a unified consensus, in the most generic of terms, as to the responsibilities and goals of graphic design in these modern times. With a structure for introspection on which to build, and a new perspective by which to see, we can then successfully identify and seek to solve the problems of design that challenge us... and hopefully gain something even more important in the process: vision.

Sincerely,

SEAN MCGRATH, CURTIS DESIGN, SAN FRANCISCO, INTERNET

P.S. I say set the next issue in "12 point Helvetica, ragged right, double-spaced..." It could reinforce the need for "a new perspective" quite nicely.

Dear Emigre, Upon reading your introduction in Emigre 47, while on the "T" on the way to work, my mind went in several directions. First, I get mad when people express their dissatisfaction with Emigre, not because they are not entitled to their opinion, but because it seems that most of the readers who respond unfavorably to the magazine seem to forget the original intention of Emigre. It began, and correct me if I am wrong, as a magazine dedicated to new type, new methods, and new thinking in and about graphic design as we knew it. I think the new looks and sizes presented over the last decade have always reflected and projected the state of design at the time.

I remember thinking at the height of the "garage/ grunge" aesthetic that a return to simplicity and modernism would be around the corner. And, as Emigre has continued to show and others as well, that

WE, AS A COMMUNITY OF DESIGNERS, PUTTING PERSONAL MOTIVATIONS AND PHILOSOPHIES ASIDE, MUST WORK TOWARDS A UNIFIED CONSENSUS, IN THE MOST GENERIC OF TERMS, AS TO THE RESPONSIBILITIES AND GOALS OF GRAPHIC DESIGN IN THESE MODERN TIMES. SEAN MCGRATH

**THE BEST WAY TO SEPARATE OUR-
SELVES FROM THE SELF-MADE NOT-
EDUCATED-IN-DESIGN "DESIGNERS"
IS TO RETURN TO AN AESTHETIC
THAT LOOKS EDUCATED.** JASON HOGUE

inkling was true. I think many factors led to this. As you stated, you have taken more control of the content of *Emigre*, and have become a better writer for it. Your confidence shows in the clean and forward way you present your information, and I see it as a testament to your thinking process and the subsequent evolution of a "thinking" magazine. Secondly, I have always thought that the return to modernism would be eminent precisely because of the desktop publishing revolution. The best way to separate ourselves from the self-made not-educated-in-design "designers" (and I am referring to the people who learn Quark or Pagemaker and proclaim themselves designers, not the David Carson or Tibor Kalman prodigy types) is to return to an aesthetic that looks educated. While it is easier in some respects to stack some type in one grunge face or another and call it non-traditional cutting-edge design, it is much more difficult to set up and stick to a structure of aesthetic limitations for any one given piece. I see this also evident in Zuzana's new type, which have been either revivals or very restrained faces. Again, it is much more difficult to design in a rigid and "clean" (as in non-grunge) format and still maintain an expressive character in any particular project than it is to throw some type together and call it "new."

And what do the readers expect? Isn't this look (*Emigre*'s) "new" in the context of other commercial advertising and magazine design out there? Aren't they all still stuck on the grunge aesthetic? Isn't the return to modernist design the new cutting edge, and hasn't *Emigre* taken them there? I believe *Emigre* has always met the challenge of being relevant to the current theory and practice going on in the world, and I see this new moderism as the backlash against the build-your-own-homepage-with-our-easy template-in-just-half-an-hour aesthetic that is pervading all media at this time.

Lastly, it seems that you not only enjoy being more of an editor/writer now, but that you also have begun

to look at the design of the magazine as a chore, or at least you sound like that is the case. I personally have always loved the design of *Emigre*. It seems like you don't develop the design as you write and read and think about the current theme, but wait until the end of the content process, and I seem to remember the former being the design process you liked to practice. I think it's all fine and enjoy the attention that the content gets. My thoughts can be stimulated by content or design, but hopefully both. *Emigre* used to be a magazine read visually, and designers hardly ever read it for content, but now I think that has flip-flopped

A solution (if there is a problem): Guest designers. There must be plenty of people you know who are available to develop design along with content and who would love the opportunity to work with you, and I think there are plenty of readers who would love to see an *Emigre* that changes faces and designers along with the theme. I know I would love the opportunity to design an issue, as I am sure many people would. In this respect, you would have the opportunity to be more of an art director/editor/writer, and perfect the content of *Emigre* as it pertains to the more pressing questions and themes to come

JASON HOGUE, BOSTON, MA, INTERNET

Dear Emigre, I love reading your magazine, but it's getting more and more difficult with each issue. Since you no longer ship your product in cardboard mailers, my copies arrive in an increasingly mangled state. These are not isolated events. Issue 46 was virtually destroyed and could be read (barely) only after pressing between heavy books. Issue 47 just came folded like an accordion or Japanese fan, which may be ok, since it is kinda hot today....

I realize that mailing in cardboard is costly (not to mention wasteful), but I would rather pay for subscriptions if it meant receiving the magazine intact. I have almost every issue and regret that the newer ones are not worth saving in their ripped and folded condition.

Maybe disposability is your point. Has *Emigre*, like today's graphic design, become transitory? Should I treat it as one would *TV Guide*? If your message to the design community is, in fact, "This is what you are creating," then I applaud your subtle jab.

I still wish I could read the magazine without unfolding every page and guessing what words were in the columns with the ripped holes.*

Regards,

STEVE COOLEY, BOSTON, INTERNET

Dear Emigre, Re: Mr. Keedy's GRAPHIC DESIGN IN
THE POSTMODERN ERA, (*Emigre* #47). His comments
"Postmodernism didn't have much impact on
graphic design until the middle of the 1980s... But
in fact it [postmodernism] was a new way of thinking
about design, one that instigated a new way of
designing" bring to mind a personal *Emigre* story that
is always painful for me to recount.

In 1988, after working for ten years as a
professional photographer, I enrolled in the Parsons
School of Design in New York to study graphic
design. I was immediately drawn to typography. In
fact I became positively obsessed with all things
typographic. I would not consider leaving my house
without carrying *Rookledge's Typefinder* and I even
went so far as to study type specimen books in the
bathtub. (It was not until later years that I would
insist upon spending my vacation in Parma so that I
could visit the Bodoni Museum). School was
inspirational but I was determined to learn as much
as possible about type in the "real world" on my own.
It seemed to me that the most important first step in
my self-directed education was to develop an
extensive type library

I started by subscribing to all of the mainstream
design magazines and buying each of the current
advertising and design annuals. Then I began
searching for the old type specimens my teachers
were always reminiscing about and unearthed such
gems as the 1906 and 1927 ATF catalogs, the big red
Linotype books, and dozens of others from Berthold,
Barnhart Brothers and Spindler, Monotype, Ludlow,
and Intertype. In the late 80s, out-of print book
dealers were selling type catalogs for next to nothing
and in a number of instances people just gave the
books to me, happy that someone wanted to save
them from ending up in the garbage!

Next I discovered the obscure British type journal
Octavo. I waited impatiently for each of the eight
issues to arrive and actually read them word for word
(not an easy feat). Although I wasn't quite sure about
what most of the articles were really saying, I loved
what they looked like, so small and orderly,
experimental but still sane, with those nice vellum
cover wraps. I was so certain that I had hit upon
something special I ordered a second complete set
just to keep for historical value.

Then one day a classmate asked if I knew about a
"radical" new type magazine called *Emigre*. I
immediately went around the corner to a little store
on Sixth Avenue that specialized in design
publications and found *Emigre* issue #11 I remember
examining it carefully for a long time, looking at each
page again and again, reading it slowly, trying to
understand. It seemed very large, difficult to hold,
with type that was unreadable and didn't follow any
of the rules I was being taught in my classes. The
page layouts were chaotic and the typefaces were
ugly. I couldn't understand why the big bright yellow
back cover was empty except for the one unspaced
line at the bottom that could only be read backwards
and said **"DONTYOUFUCKINLOOKATMEKEEPONREA."**

Although I frequently questioned my professors
about the creative possibilities that seemed inherent
in digital typography, I met with unequivocal
resistance. They would simply bemoan the stifling
effect the computer was already having on the "art of
typography" and each defended the popular 1980s
party line that argued the computer was "just another
tool." (Yeah, right.) All bitterly predicted the
digitally-driven death of typography and repeated
long anecdotes about the good old days.

While I assumed my teachers must be right about
computer generated typography and felt terribly sad
that type was becoming horrible just as I was
preparing to enter the design profession, I still
thought it would be a good idea to subscribe to *Emigre*
(just in case). And, because my growing library was
so precious to me, I also decided to buy all of the
Emigre back issues in order to have the complete set.
As it turned out, a few of them were sold-out, but I
was able to order all of the others. When they arrived
I placed the package, unopened, on a stack of mag-
azines where they remained for the next year or two.

At some point, when my apartment was being
painted, I started sorting through the piles of paper
that were strewn all over the house. I remember
coming across the sealed package of early *Emigres*
and taking a few minutes to browse through them.
I was disappointed because they looked small and
insubstantial, some even looked like plain little
mailers from the 50s, or like unsophisticated
projects that students were turning out in school. I
thought to myself "These aren't even real magazines;
they're nothing worth saving."

So, I threw them out!

I have, of course, spent many hours regretting that
day. What a shame that I was unable to comprehend
that "a new way of thinking about design" was already
happening in the world at that very moment, and that
I had been holding such a remarkable example of it
right in my hands.

MARA KURTZ, FORMER PRES., TYPE DIRECTORS CLUB, INTERNET

Dear Emigre, I'm all fired up, and don't know
which way to vent. I started by reading Mr. Keedy's

thoughts in GRAPHIC DESIGN IN THE POSTMODERN ERA, and then the interview with Michael Shea. For starters, I'd like to say, *"Hell, Yeah"* to both.

Now, to see if I can capture the tangents that my mind started going on while reading their pages. I've never liked the term "graphic designer." Maybe that's just because I really only wanted to be an artist, making beautiful imagery and not having to answer to anyone. But because I went to a Communication Arts school and learned to use the same tools as graphic designers, that's what I've become (at least that's what I tell people when I want to give them the quick version of what I do). We won't get into why I chose the route of a salary job instead of a gallery job.

Either way, it doesn't matter anymore, because both art, and graphic design simply say that you are supposed to know how to make things look good (or as you intended). That's it. Unfortunately, it does not say that you know how to visually communicate ideas.

Which is where Michael Shea's interview comes in. As an "Electronic Media Designer" (which is my current title), it is my job to facilitate the clients' ideas, thoughts and dreams, and communicate this to their intended audience. My role should be seamless and invisible. My strengths are in visual organization, and (especially in the electronic world) experience organization, or navigation. Controlling how people see the information, and ensuring that they see it when they expect it to appear, is what I am supposed to be good at. Print designers have similar feats, except they are forced to use composition on a single page/spread to present the information, or the strict linear format of a booklet for their users' navigation. But it still boils down to creating the conduit for communication.

That isn't what people care about, though. Go look at job postings, or job descriptions. How often do you see, "Needs to be able to take the client's ideas (*Gasp!* Clients don't have good ideas!) and facilitate them into something useful?" Instead you see requirements for knowledge of tools: all the Adobe products, Macromedia products, browser versions, HTML versions, Javascript, JScript, Lingo, this, that— learn more tools so you can have a bigger ego, be more pretentious, and have even more balls to tell your client why they're wrong.

So to spin my frustration back to align with something Mr. Keedy said, I'm going to start paddling slower. I'm sick of being on the edge, which is all a myth anyway. The people who are on the edge are the ones creating the tools. There's no such thing as a cutting edge *user*. Maybe I'm just getting old (is 28 old?) and rejecting the "kids these days," or maybe I've just been on the firing line of the browser/plugin war for too long. Whatever the reason, I need to keep reminding myself that if I don't like what the client says, or what the user says, then I need to go back to being the client and the end user and make some stinking art.

PAUL VIVIER RICHMOND, VA. INTERNET

Dear Emigre, Re: Seen "Matrix Script on Miami Dolphins' football field."

Unless you designed Matrix script in 1972, you can't take credit for the Dolphins logotype. They haven't changed it since they've come into the league. Take a closer look next time, sports fans.

STEVE HODOWSKY. INTERNET

Reply, I believe you are half right. The Dolphins logo as it appears on their jerseys, etc. is a customized unique script. The logo painted on the Dolphins field, however, is Matrix script. Take another look, or if you're ever at a Miami game, make a photograph and send it to us.

Dear Emigre, I read your magazine (E.47) for the first time and found it interesting that the frustration, dilemma, paradox, and contradiction of being a graphic designer was more or less the theme of the magazine. The piece written by Mr. Keedy stuck out especially.

I cannot help feeling that Mr. Keedy's view is very much a product of the 80s. I do not mean to say that he is behind the times. Perhaps the 80s view is more valid or substantial than that of the 90s, and I do not want to argue about the validity of either view. But I would like to point out that there is a reason why, in

THE LACK OF DISCUSSION, CRITICISM, DEBATE, AND/OR EXPLANATION DOES NOT MAKE THE ARTWORK OF THE 90S ANY BETTER OR WORSE. IN FACT, THE VERY SILENCE OF THE ARTIST OF THE 90S IS A STATEMENT IN ITSELF. IT IS A REACTION TO THE MOVEMENT THAT PRECEDED IT. DYSKE SUEMATSU

the artwork of the 90s, critical theories are left behind.

Mr. Keedy argues: "There have never been as many books published on contemporary typography as in the past few years. Ironically, in spite of all these new type books, there has never been less of a consensus as to what is of interest or value in typography. Although these books are fun to look at, you would be hard pressed to find any significant discussion, criticism, debate, or even explanation in most of them."

I was in art school in the mid to late 80s. So I can only speak from the point of view of someone who lived and experienced the change of time from the 80s to the 90s. Anything before that, I only know from reading books.

The 80s postmodernism was about critical theories. Most artists of that time often dabbled as critics. In many cases it was critics who turned into artists. They used critical theories as a means to substantiate or rationalize their art. I've known several fine artists who used to collage other people's critical writings in order to come up with a piece that sounded like their original in order to substantiate their work. Some of these artists are still quite successful. Their instincts told them that that was what it took to make it as artists. The 80s artists were probably the most historically self-conscious generation of artists. Their art was not simply beautiful; it was theoretically beautiful. Often their works were products of their theories. When a piece of art work is endorsed by names like Freud, Lacan, Baudrillard, Debord, Barthes, and Derrida, it is hard to dismiss. Just the same way when you buy a pair of speakers that says "Digital;" you feel better even though you have no idea technically what that means.

This is not to say that there were no genuine pieces of artwork that truly reflected the critical ideas of the time. But, by the same token, the lack of discussion, criticism, debate, and/or explanation does not make the artwork of the 90s any better or worse. In fact, the very silence of the artist of the 90s is a statement in itself. It is a reaction to the movement that preceded it.

Mr. Keedy states: "A few postmodern ideas like deconstruction, multiculturalism, complexity, pastiche, and critical theory could be useful to graphic designers if they could get beyond thinking about their work in terms of formal categories, technology, and media." "Thinking" or intelligence is often viewed as the highest virtue of mankind, especially in the West, but our brains are capable of much more than just thinking. To give you a simple example: In school, my friend and I were working on a piece of music and came up with the idea of playing 3 beats against 4 beats. For those who are not familiar with musical theories, this is often called "3 against 4" or poly-rhythm. My friend and I had no idea at the time that there was such a thing. So, we thought we came up with a breakthrough idea, and tried hard to play it; 3 on one hand and 4 on the other. We spent over a month trying to get it right, but we had no luck. Eventually I came up with the idea of programming it into a computer-driven sequencer so that at least we could hear what it sounded like. As soon as we heard it, my friend, who is a drummer, said, "That's it? That's easy." And, he started playing it perfectly. He then said that he had been playing that for years on his drums. Our thinking, which is an inherently linear process, is incapable of tasks like this, and moreover it gets in the way of accomplishing them. I'm not talking here about some cosmic/magical power from the world beyond us. It is a very common problem that a solution cannot be reached by thinking. The most common problem is probably the human relationship. I am not denouncing our thinking. I am simply stating that there are certain problems to be approached by thinking and others that should not be. The 80s artists explored the former and the 90s artists the latter. Certainly, some would say that the latter is nothing new, but that again to me is a 80s perspective of historical self-consciousness. In the 90s, we want to leave these types of over-conceptualization and historical self-consciousness, and do whatever happens to feel right. It may be stupid, insubstantial, and banal, but the point of it is to go "beyond thinking," period.

Lastly, graphic design is not an end in itself. It has specific goals that it needs to attain. Something good, theoretically or otherwise, isn't ultimately good if it does not do the job. It must adjust itself to the market demand. Right now, more than ever, the youth market is what defines the trend for virtually all the rest of the market. If that is what the market wants, then that's what we give them. And, in the process, let's try to enjoy it as much as possible. Someone once said that, "Politics is like baseball: you have to be smart enough to know the rules, but you have to be stupid enough to think it's important." Graphic design, as well as many other things in this world, is just like politics or baseball. Let's enjoy the game, but let's not get caught up in it.

Regards,

Dyske Suematsu, Internet

Dear Emigre, Thank you for publishing Lorraine Wild's fine piece, THE MACRAMÉ OF RESISTANCE. *Emigre* no. 47. Wild brings up many fine points in this essay about practice and teaching. My interest is focused on part three of the piece, in which she issues a call for a return to craft, in education and in practice.

Wild is right to say that "To define craft trivially, only in terms of technique, does not address the way that knowledge is developed through skill." Knowledge gained through experience is essential to one's development as a designer/craftsman. The critical issue that I find missing in Wild's essay is a mention of material. That "know-how" is developed through many years of experiencing the essential character of the material, whether clay, wood, glass, fiber, or paper is the essential medium of craft. It is elevated to art when we see objects that fulfill their design functions while still communicating something about the very nature of the material itself.

"Local knowledge" cannot be developed theoretically. It must happen through prolonged contact, hands-on contact, with the material, and it is based in the hand, in the way the hand understands what the material wants to do. To speak of craft purely in the theoretical is to make a big move away from the craft traditions Wild associates with Cranbrook's studios, which have a basis in direct experience of material. But this may be the new definition we need in order to formulate a craft of design that utilizes tools that have no inherent materiality and may exist only as digitized imagery.

In PART Two of her essay, Wild refers to an earlier feeling that an essential missing ingredient of design education was language. Even though she hedges on this a bit, I agree with her. This century began with groups of writers, painters, architects, and photographers turning to the type shop to express language in material form, a new language for a new epoch. We will not be returning to the type shop *en masse*, (although my students are doing just that), but we must turn our students toward a new material to focus their experience, the material of language.

KEN BOTNICK, WASHINGTON UNIVERSITY, ST. LOUIS, MO

Dear Emigre, I read with interest your interview with Michael Shea, a former student in our graduate program at NC State University (*Emigre* 47, pp.63-70). The last question posed by *Emigre* in that interview talked about "the accreditation of design" and may have introduced some confusion for your readers.

As a former national board member of AIGA, I've been chairing a task force on accreditation. **ACCREDITATION** is the regular review of schools by the National Association of Schools of Art and Design to determine that their programs meet minimum criteria set by NASAD for 2-year, 4-year professional, 4-year liberal arts, and master's degree programs. Over the last two years with director Ric Grefe, our AIGA task force has made significant strides in getting NASAD to revise the standards for graphic design away from general "art" criteria (which incidentally addresses some of the issues Michael Shea raises about audience-based issues). We have also made it possible for graphic design programs to be reviewed independently from the other art departments in their school if they choose to do so and meet the profile required for such a review. We're currently authoring white papers on technology thresholds, faculty qualifications, and distinctions among the four types of programs mentioned above. These will prepare reviewers more thoroughly to assess program strengths and weaknesses. Both the standards and white papers acknowledge that schools will be different and should be allowed to innovate; there is no attempt to define criteria so tightly or to prescribe methods for achieving them that would limit the ability of programs to respond uniquely to changes in the field and their own institutional contexts.

This is an enormous task aimed at improving the quality of over 2000 programs in the U.S. that teach graphic design. (Fewer than 10% of these schools currently undergo NASAD reviews, partly because they have not valued the criteria against which they are judged and partly because the profession does not question entry level designers about the

IT IS SIGNIFICANT THAT THERE ARE ONLY 100 SCHOOLS IN THIS COUNTRY THAT TEACH ARCHITECTURE AND ONLY 47 THAT OFFER PROGRAMS IN INDUSTRIAL DESIGN. BY COMPARISON, GRAPHIC DESIGN SEEMS OUT OF CONTROL IN PROGRAM PROLIFERATION AND NOT UNIFORMLY RESPONSIVE TO THE DEMANDS OF THE PROFESSION. MEREDITH DAVIS

accreditation status of the programs from which they graduated.) It is significant that there are only 100 schools in this country that teach architecture and only 47 that offer programs in industrial design. By comparison, graphic design seems out of control in program proliferation and not uniformly responsive to the demands of the profession. This lack of consistency in meeting minimal standards appropriate for the type of degree program (2-year, 4-year liberal arts, 4-year professional, and master's) prompts overly general, scatter-gun criticism of graphic design education by practicing designers, which is of little help to individual schools in improving curricula.

Accreditation, however, should not be confused with assessing the qualifications of design professionals for practice. **CERTIFICATION** is the licensing or endorsement of professionals by some authorized body against some commonly held criteria. There is no interest on the part of AIGA, or any other professional association I know of in the U.S., in tackling the certification/licensing issue. The Graphic Designers of Canada have recently instituted a certification program, but AIGA is clearly separating our efforts in education from any interest in assessing the qualifications of practitioners through a formal review process.

I hope this clears up the confusion for your readers.

Sincerely,

MEREDITH DAVIS, PROFESSOR OF GRAPHIC DESIGN,
NC STATE UNIVERSITY INTERNET

Dear Emigre, There is much good that can be said about your 47th issue – perhaps more than I can clearly articulate. I think that Lorraine Wild's THE MACRAMÉ OF RESISTANCE, Jeff Keedy's GRAPHIC DESIGN IN THE POSTMODERN ERA, and the interview with Michael Shea were all brilliant.

Since graduating from the graphic design program at Rutgers University in 1995, I've tried my best to put my profession into some kind of perspective. These days, as your essayists have conveyed, designers have become far too preoccupied with technology and quick delivery. Lorraine Wild states that we've reached a point where "...we are all supposed to be thinking and acting globally, really, really, fast." (p15) Armed with our Macintoshes or PCs (whatever the case may be), we've become nothing more than drones in the so-called "global economy."

The idea(l) that graphic design is a conceptual activity (i.e. that which stems from research

and writing) informed by history seems very hard for many to swallow nowadays. Many of us are just too busy tinkering with our little gray boxes muttering about this or that software, how much RAM we have, etc. I've often found myself having to weigh the merits of researching for a project or succumbing to the need to just get it done on time so that I can a) make my art director happy b) make the client happy c) move on to the next project. All of the things that I found exciting about graphic design like research, writing and, ironically, designing, have taken a back seat as the seemingly more important client/job/ technologically related issues popped up daily.

Fortunately, the essays by Wild, Keedy and statements by Shea suggest possible antidotes for the current paralysis in graphic design. Lorraine's poignant arguments for finding a balance between the conceptual/theoretical and form-making aspects of design are important. After all, great ideas are quite useless if no one can present them in visually meaningful and interesting ways. "A new commitment to the practice of craft will supplement design theory and help reposition design at the center of what designers contribute to the culture..." (p.23)

Michael Shea's statements regarding the need to measure design effectiveness, not only its form and content, are equally compelling. His belief that designers ought to stop bitching about being misunderstood is equally powerful. What are we bitching about if we aren't doing much to try to be understood anyway? "If designers fail to discuss aspects other than style, theory, and rhetoric, it shouldn't surprise us when clients fail to clearly understand the value we can bring to their business and customers... When we don't articulate and measure the effectiveness of what we do, how can we expect anyone else to understand or value it?" (p.68) Jeff Keedy states our malaise best when he writes that "Graphic designers...are getting swept along in the currents of pop mediocrity." (p.59)

Having read such highly charged essays, I was compelled to ask myself these questions: How can we rethink graphic design in the face of great and daily technological change? How can we salvage its intrinsic value in our society? When will we realize that getting our projects shown in books is less important than creating works that can transcend those things that make graphic design so fleeting and, for some, utterly meaningless?

Lastly, when are we going to see that although technology will continue to evolve, it is not and never will be the most important thing in design (or other disciplines, for that matter). What is important is

the research and the study that, in the end, enables us to create far-reaching and resonant work. Both research and study help justify our existence in this world.

Thanks for yet another excellent and inspiring issue.

Sincerely,

ANTHONY INCIONG, INTERNET

Dear Emigre, In *Emigre* #47, Jeffery Keedy wrote an article on postmodern design. I value him as a designer, teacher and typographer. I think that was why I was so disturbed by what he wrote. I summarized the parts of his article that bothered me, followed by my reactions:

"What is left of an avant-garde in graphic design isn't about resistance, cultural critique, or experimenting with meaning. Now the avant-garde consists only of technological mastery: who is using the coolest bit of code or getting the most out of their HTML this week."

The above statement is personally insulting. True, there are people out there who are only concerned with the latest technological trick. However, there are quite a few people with a definite and sincere interest in using the advances created by technology as a new way of communicating. The challenge can be applied to interactivity (navigation), animation and using several media (video, audio, print) to convey one message.

How does the user navigate from point A to point B easily? How accessible is the information? How intuitive is the interface? Do the graphics illustrate the message or concept? Do video, audio, or other additional resources convey the same meanings?

The avant-garde comes into play when designers answer these questions while exploring the overall meaning of their message. Is the message convoluted? How can the message be better understood or conveyed using multiple media?

The avant-garde is also about resistance. When a designer explores alternative uses for navigation, the navigation structure may not be understood immediately. There may be a slight learning curve for the user. Also, a user may not be accustomed to accessing nonlinear information through a website or CDRom. Resistance always occurs when something new is being explored.

Culturally we are dealing with a medium that is easily accessible by a global community. What may not be acceptable in this culture can very possibly be acceptable in another culture.

"There have never been as many books published on contemporary typography as in the past few years. Ironically, in spite of all these new type books, there has never been less of a consensus as to what is of interest or value in typography. ...This new cornucopia of type books is not the result of a sudden renaissance in typography, but the result of the publishing industry's ability to recognize and develop a commercial market."

I do agree that in the past few years we have been bombarded with type books that simply illustrate alternative uses for typography. Most display questionable illustrations without much critique and analysis. However, the *Typography Now* books edited by Rick Poynor do ask the designers questions about experimental typography, creative process, and form and function. In the first few pages of the second *Typography Now* book, Rick Poynor states "The implosion of traditional typography may, like a sloughed skin, be a sign of renewal, or it may prove to have been a marker of millennial anxiety, profound uncertainty in an accelerating culture, perhaps even long-term decline."

Jeffery Keedy cannot determine that these books are not representing a renaissance in typography. Through further examination, exploration, study and critique, time will tell whether or not designers at this time are simply relieving built up anxiety and exploiting popular trends or actually questioning and developing further means of communication.

"New Media is a practical embodiment of the theoretical paradigm established by poststructuralism. It was an idea about language, communication and meaning before it was ever a technology. But now it seems that the technology has eclipsed its raison d'etre and it exists outside of any theoretical critique. The often quoted cliché is that the new media requires new rules and the old assumptions do not apply, even though somehow the old consumers do. Curiously, the new media have not yet

THROUGH FURTHER EXAMINATION, EXPLORATION, STUDY AND CRITIQUE, TIME WILL TELL WHETHER OR NOT DESIGNERS AT THIS TIME ARE SIMPLY RELIEVING BUILT UP ANXIETY AND EXPLOITING POPULAR TRENDS OR ACTUALLY QUESTIONING AND DEVELOPING FURTHER MEANS OF COMMUNICATION. CARRIE MANDEL

*developed a new theoretical paradigm, or even a new
lexicon, to comprehend this ideological shift. Ironicaly,
the new buzzword is a familiar old standby from gram-
mar school art classes - it's all a matter of 'intuition.'
Although intuition is a satisfactory explanation for a
five-year-old's crayon abstractions, it's a bit weak for
describing the computer-graphic-multinational-imperi-
alism that is reshaping our global culture."*

I'd like to question Keedy's claim on the ideo-
logical shift of New Media. I believe he is saying that
current New Media is simply a technology, without
any sort of theoretical model to draw from. Does that
mean New Media is a computer application? Since
New Media exists outside of any theoretical model,
then are the objectives of new media designers not
about language, communication and meaning? If that
is the case, what are the objectives of New Media
designers? Just to create cool animated logos? I don't
think so.

Keedy's claims are false. New Media *does* have a
theoretical model. And it *is* still about language,
communication and meaning. New Media is a new
technology that allows for new forms of
communication. An example of this is an interface
used for online banking. The interface (including
navigation) accounts for transactions, withdrawals,
deposits and account balances. It must be under-
standable and intuitive for it to be useful. New media
designers are creating new environments where old
assumptions about graphic design *do* apply. If they
didn't, several websites would not be nearly as
successful as they are.

When Keedy discusses intuition, he seems to
be referring to the book *2nd Sight* by David Carson
and Lewis Blackwell. They claim that the most
important thing during the creative process in the
development of contemporary typography and design
is following one's intuition. They highlight quotes
from Albert Einstein, C.G. Jung and Paul Rand to
justify their belief. I do not think they were using
intuition to describe computer-graphic-
multinational-imperialism. It seemed that the focus
was on the contemporary designer's voice. The
discussions in the book were based on the value of
the voice and how it relies on intuition. How the
intuitive voice was communicating through inter-
active media wasn't even touched upon in the book.

*"Looking at much of today's graphic design one would
have to conclude that graphic designers are twelve-year-
olds with an attention deficit disorder. Designers today
are representing our present era as if they are using
a kaleidoscope to do it. Or more precisely, a constantly
mutating digital collage machine, filled with a bunch*

*of old 'sampled' parts from the past, and decorated with
special effects. Ultimately what we are left with is a
feeling of aggravated and ironic nostalgia. This electronic
Deja-vu-doo is getting old, again.*

I agree that a large amount of work produced today
is crap. But I wouldn't necessarily say that more crap
exists today than five or ten years ago. Keedy claims
postmodern work has just evolved into a pile of
recycled garbage. I do not completely disagee with
this claim. And honestly, if I see too much more of
David Carson rip-offs I'm going to vomit. However,
every new approach has followers. Shifts and changes
occur in time, along with the revival of old ideas.
Postmodernism or deconstructionism will end.
I believe as New Media develops and grows, it will
open the way for some truly innovative, creative work
where basic concepts still apply. New Media
designers have an exciting and challenging road
ahead of them.
CARRIE MANDEL, INTERNET

Dear Emigre, Your interview with Michael Shea
(issue 47) was thought-provoking, and Mr. Shea
brought up a number of valid points concerning the
value of bringing the reader/user to the table to help
measure a design's effectiveness. However, I sensed
an underbelly of contempt for designers in his
suggestion. This contempt from within is common
these days, so it's no wonder that there is so little
respect for our profession by the public at large.

Years ago I remember reading Emigre's assertion
that "People read best what they read most."
Likewise, I believe that people *like* best what they *see*
most — that with which they are most familiar.
History has shown again and again that great work is
not always immediately appreciated by the public.
Sometimes it takes time for new things to be
accepted. Certainly the endless barrage of bad
design, architecture, movies, tv shows and music
that is so endemic in our culture attests to the
public's acceptance, perhaps even hunger, for work
targeted to the lowest common denominator.

Asking this same public to play referee in
establishing design effectiveness might provide
important information, but good design should be
evaluated beyond its ability to connect with an
audience and/or to boost sales. The questions should
be these: Does the design have any inherent artistic
value, as well? Is it lifting us up in any way?

We look to talented peers in our field to evaluate
design because we respect their opinions and we
know that often they will bring to the table a
perspective that goes beyond the "goodness of fit

between a well defined performance criteria and the final outcome." And this is as it should be. For if we don't have the expertise to be able to intelligently ascertain a design's effectiveness, then what real value do we hold for our clients?

KEVIN GRADY, ELASTIC DESIGN, CONCORD, MA

INTRODUCTION

Dear Emigre, I really don't think that this will come as much of a surprise to you, but it needs to be said, regardless. Your web site is nothing to be proud of. Let's put it this way: Your magazine is a treat to the design world, your music and interactive material are graphically great, and even your type catalog is a lesson in aesthetic design using grids. So why is the Emigre web site so lame? I would think that a company/magazine/etc. with such good design everywhere else would put out a much better designed and eye-pleasing site than what currently resides at www.emigre.com. Can we please do something about this?

KACHA AZEMA, INTERNET

Occasionally, as in the letter above, fellow graphic designers take the trouble to inform us that the Emigre web site sucks. Usually their displeasure arises from the fact that the Emigre site is not "exciting" enough, that it is not what they expect from the visual innovator that Emigre is known to be. After all, wasn't Emigre "out there" before most graphic designers as a computer evangelist, turning the box inside out and using the technology to its utmost? Weren't the folks at Emigre believers of the first order? Why has all this experimentation and excitement for new technology not continued in the design of our web site, people often ask?

We always reply by saying that our web site is highly innovative, that it uses the technology to its utmost, and that it is still completely at the forefront of design, but that many graphic designers simply fail to recognize this because they focus on surface features.

A while back there was an IBM commercial regularly shown on TV. It's been a some time since I last saw it, so I'm recalling from memory. A designer is demonstrating to a CEO a new web site design, proudly showing off the company's logo going up in flames, then endlessly twirling. The CEO looks at it with a kind of bored disbelief, sighs, and then proffers a suggestion. "You know what would be really great?" he says, "If we could link our web site with our inventory, accounting and ordering departments." The designer mulls it over, not really understanding the scope of the request, and mutters that he doesn't know how to do that. The two then just sit there somewhat defeated while the logo happily twirls, and the picture fades out. Then there's some stuff about how IBM can come to the rescue blah, blah, blah.

This commercial is a bit of a blow below the belt for graphic designers, but perhaps it's not entirely undeserved. Here we have a technology that enables information (and many products) to be delivered faster than lightning and linked between computers without limit, and what do graphic designers do? They dress it up with effects, visual clutter and other concoctions that usually add little value, while considerably slowing down the stream of information.

Emigre was the first type foundry to offer direct sales and delivery of its digital typefaces over the Internet. The connection between inventory, sales and accounting that the CEO in the IBM commercial wanted has been in operation at Emigre since 1995. And, I might add, without the help of IBM. Our system was created by office manager Tim Starback in collaboration with designer Zuzana Licko.

To order a typeface, a customer can log on to the Emigre web site, type in all the necessary information, and the font can be downloaded in a matter of minutes, 24 hours a day, 7 days a week. Customers can also place orders for any of our other non-digital products and these will be shipped the next business day. The ease with which this can be done is obvious to the customer. What the customer does not see is that a series of actions is set in motion after the order is placed. For instance,

the item ordered is taken out of inventory and the payment is automatically entered into our accounting ledgers. Also, records for royalties due to artists and payments to publishers are all generated by the click of the client's order. This is design. It's a combination of the design of integrated information structures, simple interfaces and common sense. It's quite innovative and it definitely pushes the envelope of the technology. It doesn't win any design awards because it doesn't look "cool." But then it wasn't meant to look cool; it was meant to work. And work it does. If you haven't tried it out yet, you should.

Our web site is a tool for selling our products and disseminating specific information about them. The products themselves, the typefaces, the magazine, the books, the posters and music that we publish is what Emigre is really about. The web site is the means by which we deliver these products to the customer as fast as possible.

People also ask why we don't have a version of *Emigre* magazine on-line. It's simple: it is not how we imagine the content of *Emigre* to be presented. Our articles tend to be rather lengthy and they are written specifically for *Emigre* magazine, presented in a way that best uses the traditional magazine format (linear structure, paper, staples, etc.). *Emigre* magazine is also a showcase for our typeface designs, most of which are designed specifically for use in print, not on screen. The content and design of *Emigre* simply do not translate comfortably onto a web site. I'm particularly puzzled when people ask us why we don't publish *Emigre* on-line – I can't imagine why anyone would want to read it off a computer screen when they can receive it for free in print. Just go to our web site, fill out the necessary info, and *Emigre* magazine will come to your home, free of charge (U.S. only, though). Again, there are no bells and whistles on the web page that features the order form, but it works pretty well and it's quick.

Of course there are great benefits to on-line magazine publishing. One of the most appealing is that it saves trees – unless you are one of those people who prints out articles of interest instead of reading them on the screen, which I can sympathize with but which defeats the purpose of the web as an alternative to print. However, there are other methods of saving trees without giving up print, which brings me to the second topic of this intro. As promised two issues ago, both *Emigre* 47 and 48 are printed on 100% recycled paper containing 50% post-consumer waste, and is chlorine process-free. For those who are not aware of what this means, it is the post-consumer portion of a recycled paper that really makes a difference, since it indicates the amount of used paper product a particular paper contains. This post-consumer waste portion of a recycled paper is the part that makes it not only a genuinely tree-saving commodity, but also reduces (instead of adds to) the heaps of waste stacking up all around us.

One reason why I've become such a stickler for using recycled paper is because something dawned on me. Instead of donating $3,000 to, let's say, the Sierra Club, I can simply bypass the junk mail-generating juggernaut that it is and help save trees directly by spending that same money on buying 100% recycled 50% post-consumer waste paper (which, for this issue alone, costs about $3,000 more than a regular web offset paper would). Imagine if everybody who buys paper did this; the need for environmental protection organizations such as the Sierra Club would be significantly reduced, as would the price of recycled paper.

Today there is much talk and evidence of designers becoming initiators and producers of their own products. This allows designers greater control over content as well as production and manufacture. My hope is that designers will show a deeper environmental concern than their clients usually do, and seriously consider the use of recycled or alternative source papers to make a real and lasting impact on our environment.

Which leads me to the content of this issue. Fellow Left Coast treehugger *Mother Jones* magazine recently decided to upgrade their image and we're getting the inside scoop on the politics of the redesign from art director Rhonda Rubinstein. Then, graphic designer Stuart Bailey allows us a peek behind the scenes in the creation of the "Werkplaats Typografie," a brand new experimental graduate design program based in Arnhem, Holland. Also, Kenneth FitzGerald, in his essay "Skilling Saws and Absorbent Catalogs," points out how art and design have come to rely on each other, and how graphic designers may learn from the symbiosis. Also, enclosed as a special addendum, is "A Brief History of Type Design at The Apollo Program." This type specimen booklet introduces seven new fonts, all of which were produced and designed by Elliott Peter Earls and are made available exclusively through Emigre Fonts. Finally, it is ironic that while graphic design is going through one of its bland periods, *Emigre* has never received more reader mail. "The Readers Respond" section in this issue counts a whopping 13 pages! I do not understand the true significance of this trend, but it is safe to say that the stereotype of the illiterate graphic designer is rapidly evaporating.

RVDL

HYPNOPAEDIA

Pajamas

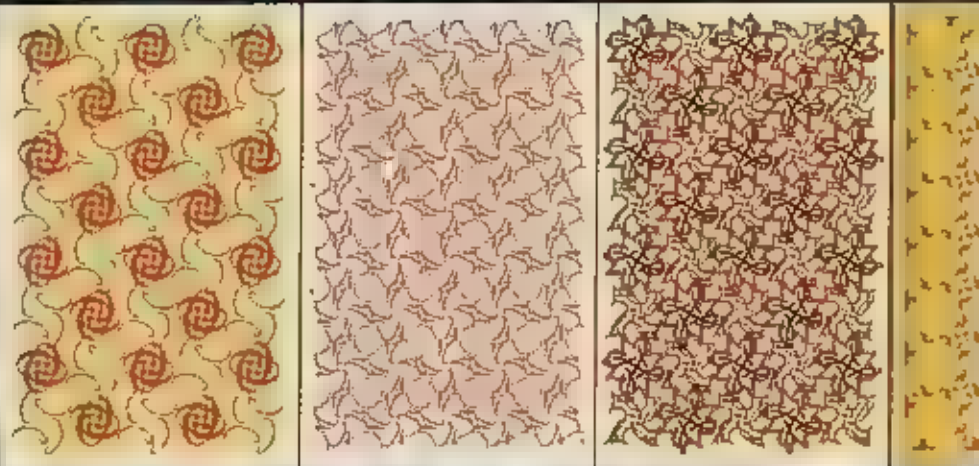|	Dress.	Shirt:
XS	4-6	32
S	8-10	34
M	12-14	36-38

Hypnopaedia Pajamas

Cream fabric printed with x-y-z pattern in sage green. Relaxed fit in heavy-weight 100% brushed cotton knit for warmth and comfort.
Two-piece pajama set includes elastic waist pants with draw string for adjustable fit, and top with chest pockets and spread collar.
Choose from 4 unisex sizes; XS, S, M
Pajamas are cut to allow for 5% shrinkage after the first washing, so order your true size.
Garment design by Sharon Adlis.
Fabric print design by Zuzana ticko.

Hypnopaedia Pajamas: $85.00

Hypnopaedia Deluxe package:
Pajamas, Hypnopaedia font, plus booklet (See sample pages on right): $125.00

Right:
Three interior pages from the Hypnopaedia booklet.

Compare to U.S. women's dress sizes and men's shirt sizes.

EMIGRE MUSIC

Graphic Design Never Sounded This Good

Supercollider *Dual*
Minimalist pop experiment from Los Angeles $9.95

Emigre Music Sampler No.1
The best of Emigre Music. $9 95

AudioAfterbirth
Addictions+Meditations
Music by Laurie Haycock and P.Scott Makela. $16.00

Emigre Music On-Line Offer

For a limited time, when ordering on-line, the below-listed Emigre Music CDs will be sold at $4.95 and cassettes at $2.95.
Check out Emigre's ventures into the land of contemporary, experimental pop music. Featuring among others P. Scott Makela's AudioAfterBirth
project (*Commbine*), Basehead's social-commentary hip hop, James Towning's digital pop experiment Fact TwentyTwo, and L.A.'s Supercollider

AUDIOAFTERBIRTH – *COMMBINE*	BASEHEAD – *PLAY WITH TOYS* (Cassette only)	BINARY RACE – *FITS & STARTS*
RAY CARMEN – *NOTHING PERSONAL*	EVERY GOOD BOY – *BALING WIRE & BUBBLEGUM*	
EVERY GOOD BOY – *SOCIAL GRACES*	FACT TWENTYTWO – *ENERGY WORK & POWER* (CD only)	
FACT TWENTYTWO – *THE BIOGRAPHIC HUMM* (Cassette only)	HONEY BARBARA – *FEEDLOTLOOPHOLE*	
STEPHEN SHEEHAN – *INNOCENCE AT WILL* (CD only)	SUPERCOLLIDER – *DUAL*	SUPERCOLLIDER – *SUPERCOLLIDER*

Music Volume Pack

Order all 10 CDs for a total of $59 – regular price $156 – and receive the Emigre Music 6 poster set for free – regular price $36. The poster set
consists of the original promotional posters used to announce Emigre Music releases to the music press, stores and distributors.
Posters are folded and sh pped in a box together with 10 CDs.

To be eligible for special prices, orders must be placed on-line. To order, go to Emigre's web site at **www.emigre.com/MUSIC.html**

Honey Barbara *FeedLotLoopHole*
Psychedelic pop from Texas. $9.95

Every Good Boy *Bailing Wire and Bubblegum*
Stylish pop from Chicago $9.95
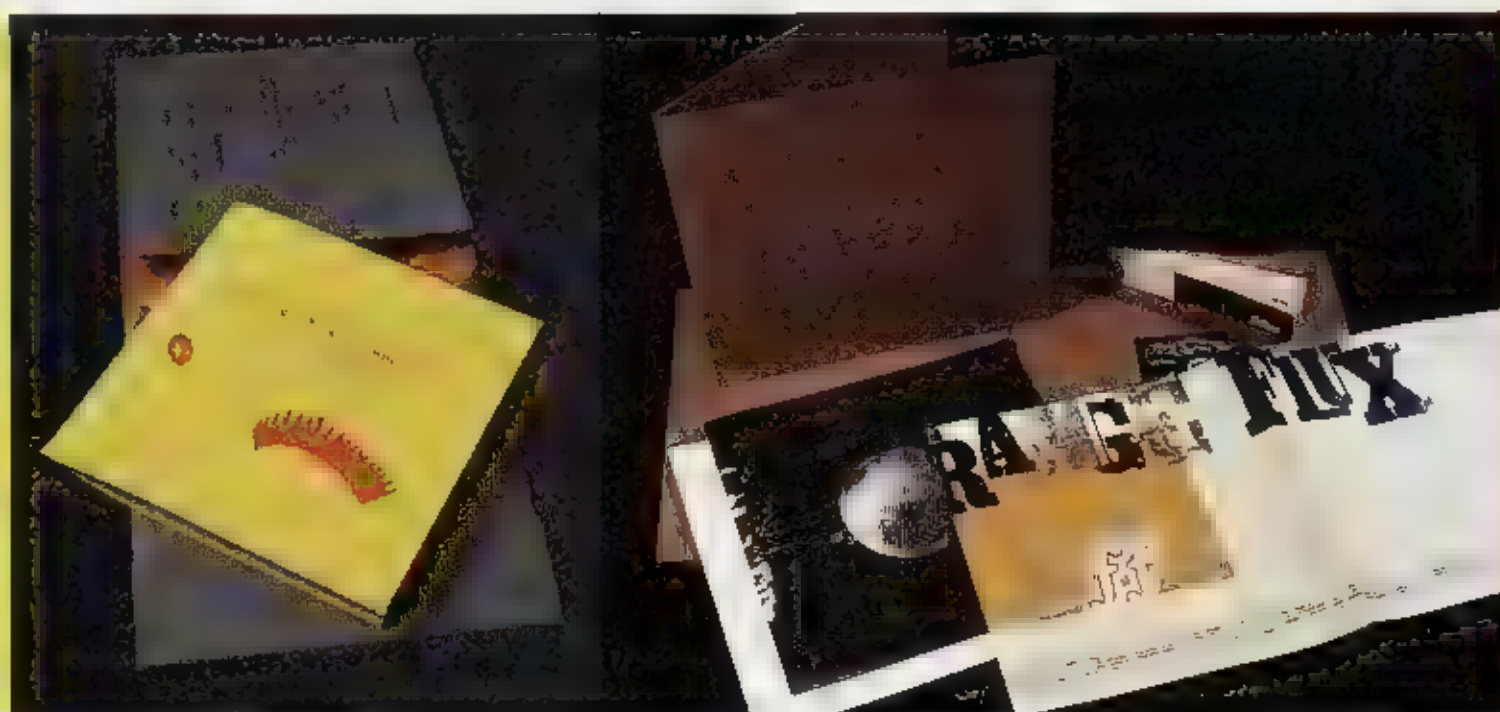
Emigre Music Sampler No.2

From acid jazz to minimalist guitar pop to hip hop, this compilation covers quite some contemporary musical territory. Tracks by The Grassy Knoll, Basehead, P.Scott Makela's AudioAfterBirth, Supercollider, Michael Ivey's BYOB, Bruce Licher's Scenic and others. Presented in a foldout sleeve, printed on a letterpress by Bruce Licher at Independent Project Records Designed by Rudy VanderLans with a photographic short story by Daniel Olsen $15.00

Also available n regular jewel case at $9.95

Rust Belt

Composed and Recorded by Orangeflux: Kristina Meyer and Matt Fey. *Rust Belt* is graphic music, an express on of yrics, harmonies and rhythms composed with type. Each of the fourteen tracks found on *Rust Belt* use typefaces created by Orangeflux to complement and communicate lyrical content. Instruments ranged from the class cal (ink pen, letterpress, lead rubbings, and rubber stamps) to the more modern (computer, copier, scanner and laser printer)

Guest artists include, Steve Garaepy, Patrick Dorey, Sam Meyer and Allen Parmelee. Limited signed and numbered edition. Only 468 copies pressed. The 24 page, visual recording is offset pressed in one color, slipped into a die-cut dust cover, and placed in a 12x12 inch letterpressed, gatefold sleeve Also included is a 12x36 inch 2-sided, 2-color poster $30.00

mother JONES

The secrets behind the media empire of

Rupert Murdoch

SPECIAL PULLOUT TABLOID

Heartless Man in Spineless World!

THE TRUTH IS IN HERE

IT'S GOOD TO BE HOME
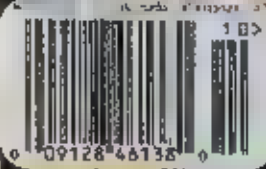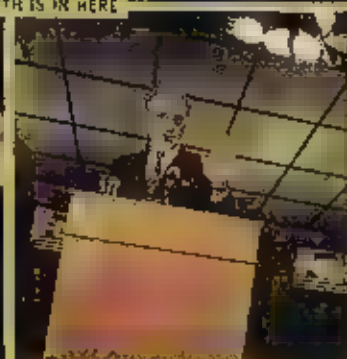
OCTOBER 1998

ALTERNATIVE MODERNISM

(OR SIX SCENES FROM A REDESIGN)

By Rhonda Rubinstein

"ENTER!" SUSAN YELLED OUT. And with a promptness rarely seen in the announcement of an editorial meeting, a dozen or so people eagerly assembled in the nubby brown chairs at a conference table in the open office area. In the background, scrawled on a large whiteboard, was a red marker charting of stories, writers, deadlines, and probability factors. Nobody wore solid black, white, stripes, or moiré-producing clothes for this particular meeting, and there was a deliberate absence of jeans and t-shirts. Sarcastic banter about Uma was forgone as Jeffrey inquired about the status of Robert Thurman's interview with the Dalai Lama. Rachel, fresh from Washington, with her rolling Samsonite luggage stashed just out of view, reported on the status of investigations into a phony grassroots lobbying firm. Kerry asked about art ideas. I proposed creating satirical posters with messages like "Save the B 2!" Thus the planning of the upcoming issue of *Mother Jones* magazine proceeded in a purposeful and professional manner, until the director called "Cut!"

Shoulders sagged, eye contact was lost, mutterings began, and Leonard appeared from around the corner. Heads had been turned in the wrong direction, it seemed. The take would have to be redone. This was not an easy matter, turning a weekly meeting of editors and designers into a photo opportunity and ultimately into a nine minute film on

the twenty-one year history of *Mother Jones*. My appearance in the video was not simply due to the fact that I had a dayglow camouflage Stephen Sprouse suit, but because I had recently been hired as creative director of *Mother Jones*. The crux of the situation was that a magazine founded in an era when you could be both radical and chic, by the very fact of its long-term survival, becomes neither. Granted, *Mother Jones* might occasionally publish stories that could help remove politicians from power, change consumer regulations, initiate lawsuits, get cited in the Congressional record, and generally annoy the rich and powerful, but who's to know? Besides *their* enemies, and *our* friends, *only* about 150,000 subscribers. Still a few hundred thousand shy of a revolution. Or even an ad rate increase. Perhaps the miracle of design can solve the problem! Hello, Rhonda? We'd like a redesign.

<div align="center">

SCENE 2

THE CHANDELIERED LA SALITA MEETING ROOM, SANTA BARBARA, LATE FALL '97

</div>

A MONTH LATER, *Mother Jones: 21 Years of Hellraising*, premiered at the Four Seasons Hotel, Santa Barbara, somewhat north of L.A. The video chronicles the magazine's muckraking exposés (such as the 1977 Pinto recall and Ford's subsequent indictment for homicide), highlights its influence (who knew they were marketing tobacco to kids?), and rallies the cause of independent journalism (a free press is very expensive, after all). The FNP board members listened raptly as Leonard Nimoy's resonant voice broadcast past glories of the publication whose future they held in their checkbooks. The Foundation for National Progress is the somewhat oblique name for the non-profit organization dedicated to worthy social ideals, including keeping *Mother Jones* afloat. (These days, subscription and advertising revenue can only get you so far, especially in a magazine where advertisers would rather *not* appear in the editorial pages, thank you.)

The Board of Directors, a dozen or so conservatively dressed progressives, was particularly concerned with passing on the Legacy of the Left to the Young. They fervently hoped that *Mother Jones* could bridge the activist gap from the boomers to the Xers. Why else did they get together three times a year to spend two days staring at pages of budgets and reports that magazine staffers had spent days and weeks putting together into something that was so extensive that you wondered who read the whole damn thing anyway? Why else, indeed?

For that matter, why was I there? Primarily to meet my patron of design, Anita Roddick, co-founder of The Body Shop. Anita quickly realized design's potential for making *Mother Jones* accessible to a broader audience. Born in England to an Italian mother, she combines English individuality with Italian passion, making it pretty hard to get a word in edgewise. During the redesign process, Anita took a sabbatical at *Mother Jones*, far from the running of a multimillion dollar company. For three days the fluorescent lights were dimmed and the odors of microwaved popcorn and recirculated computer ventilation were masked by delicate wafts of burning aromatherapy candles. Anita stormed into meetings with papers flapping, suggested radical ways to promote the magazine, and offered a prize to the staffer who could get more sex into the magazine. Not an easy task. Even *George* wasn't making

politics terribly sexy and our editor is no JFK Jr.

I must point out that it was a complete coincidence that Icelandic bathing beauties ended up on "The Perfect You" cover of the next issue. The biotech investigation centered on a disturbingly comprehensive project to patent Iceland's genetic history and the pharmaceutical industry's drive for profit at human cost. The swimsuit issue even had a centerfold, or rather, a Gary Panter-illustrated double gatefold. A spread of an average woman on a gurney, whose patented genes are identified for potential medical cures, opens up to reveal a bigger, better, blonder woman on the beach, the shiny future of cosmetic genetics.

<div align="center">SCENE 3</div>

<div align="center">*A WOODSY RETREAT BY A STREAM, GREEN GULCH, MARIN COUNTY, WINTER '97*</div>

UNDERSTANDING HUMAN DESIRES, more specifically those of the *Mother Jones* reader, was the impetus for a staff field trip to the less glamorous, more centered, Northern California yurt. I wasn't able to discern the difference between this yurt and your average large white tent, but that wasn't the point. The point was to listen to Vishwa Marwah, a Deepak Chopra-type who heals hurting brands rather than souls. Vishwa and his hip marketing firm, "Tattoo," were researching *Mother Jones* to see how the similar values of two different generations might be communicated within one magazine. Ironically, it is Tattoo's well ·compensated work for companies like the herbicide-producing Monsanto, who are regularly targeted in the pages of *Mother Jones*, that enables Vishwa to work practically *pro bono* for us. While the handsome young Sterling and the other "Tattools" facilitated, Vishwa declared that subjects like corporate sleaze, gender politics and technology would appeal to younger readers. He approved of our Microsoft investigation issue, with a cover of Bill Gates and his digital finger on the Capitol, that asked, "Where won't Microsoft go tomorrow?" That took care of two of his top three subjects.

But after eight hours at the chilly Zen Center, sitting shoeless on the ground, eating healthy vegetarian food, and discussing the texture of *Mother Jones*, we hadn't quite determined how to definitively change public perception of the magazine as a tree-hugging, granola-crunching hippie manifesto. Imagine.

On the brighter side, we made a start. The sheer quantity of stereotypical adjectives invoked at the yurt inspired a promotional campaign. Taking the offensive on the image problem, we created the statement, "After 22 years of *ass-kicking, truth-telling, tree-hugging, Newt-bashing, free-thinking, left-leaning, heart-bleeding, well-being, myth-debunking* and *Hell-Raising*, we're just getting warmed up." This last minute place-holder would become the basis for a postcard, a poster, web banners and house ads. Did it change any perceptions? Who knows? The latest circulation data was unavailable as of this writing.

Marketing efforts aside, the key was still all about creating change *within* the magazine. The editors agreed that the existing tagline "The Investigative Magazine," though accurate, was flat and uninspiring, but couldn't agree on a more exciting substitute, or even whether they should change it. The magazine's original tagline "The Magazine for the Rest of Us"

was long lost as *Colors* became the multi-culti picture "magazine about the rest of the world." An old *Mother Jones* sticker on a filing cabinet by the photo researcher's desk provided a solution. The slogan, "The Rest is Just Mass Media," was resurrected for a marketing campaign.

Then there was the *name* of the magazine. Certainly the name has loads of personality, but exactly whose is another question. The answer: Mary Harris "Mother" Jones, a feisty labor organizer and defender of children who died in 1930 at the even age of 100.

I'd hoped to find a great 1970s logo that could be revived (what better link to its heritage? what better way to streamline work?) but no such luck. It would have to be designed anew. In fact, early comments about the redesign most often included the panicked query, "You're not going to change the logo, are you?!" This highlighted one of many contradictions in the design of politics (and the politics of design). Progressives are really no better than conservatives in dealing with change. Change the world? Sure! Change the magazine tagline? Let's have another meeting.

<div align="center">

SCENE 4

A GLASS-WALLED CONFERENCE ROOM DECORATED WITH AWARDS, SAN FRANCISCO, SPRING '98

</div>

ANOTHER BOARD OF DIRECTORS MEETING. The final show-and-tell. So far, the board approved of the redesign presentations, but they hadn't connected the design to any larger agenda. That was my job. To describe what I was doing, I used the term "Alternative Modernism," combining alternative politics and modernist ideals, and talked about the utopian origins of modernism, when democratic and progressive values were communicated and furthered by design.

I went on to modernism's notion of stripping away the decorative elements of the past to provide an egalitarian life for rich and poor; when the future was thought to be better than the past, and the most important tradition was the tradition of the new.

I continued, almost embarrassed at the seeming naiveté of holding up design as a way of improving society, and not as just another lifestyle choice. But there I was, at the sunny hour of nine a.m., discussing how corporate America latched onto modernism and turned it into the symbol of the impersonal, unyielding monoculture that forced post-modernism into existence. And how once business recognized the value of design, it was a short step for design to become *the* value. If business can become hip simply by *looking* hip on the pages of *Fast Company*, surely that power of design can be put to better use. What if there were a way to resubvert modernism to decode the structures of power in the way that modernism was subverted? And what if that were in the pages of *Mother Jones*? I insisted that the truth should look as good as the lies.

I proceeded to the layouts on the table, where, without decorative devices, were the Word and the Image. And the delightful contradictions thereof. Powerful photography has always been a part of the *Mother Jones* tradition — as evidenced by the FNP's creation of the Mother Jones International Fund for Documentary Photography — even as photo-journalism disappears from most magazines. (Take the case of our recent story on child

violence. Photographer Donna Ferrato and writer Claudia Glenn Dowling spent a year reporting this story for a general interest magazine once renowned for its pioneering photojournalism. The photographs of little Ernie with his mother and sister in the year after his abusive father was jailed were stunning in both senses. But perhaps not the most conducive to advertising. When *Life* killed the story, Donna sent us the photographs and we printed the 10-page photo story.)

I introduced a new section called WIDE ANGLE, where photographic themes are juxtaposed to reveal the ironies of contemporary life, thus telling the stories that can't always be told with words. One of the spreads contrasts the last Communist camp in Russia — now being run as a private enterprise for kids who can afford it — with Moscow's club kids costumed in the same Young Pioneer outfits; a world where Communist camp coincides with campy Communism.

I wondered whether photojournalism could be the true language of the Left, a language based in an open-minded, open-ended reality, where truly provocative images would have lasting impact as catalysts. This seems diametrically opposed to the Right, where the subjective, fear-based world of religion has been co-opted for emotional and financial gains.

I concluded my almost-too-lofty oration with a review of some of the more tangible details — the typographic structure — which was devised to reflect the magazine's reporting essence. The combination of Trade Gothic, the clean newspaper type created by San Francisco designer Jackson Burke, with the truly modern and versatile Akzidenz Grotesk, avoids any decorative pretense.

It worked. The board gave the redesign the nod and I went back to trying to make it happen. Back to late nights in the art department with Ben and Cal and Maren. Back to creating a grid that provides the literal and metaphorical frame of reference for the editorial viewpoint. (Those frames also separate the wheat germ ads from the editorial chaff.) Back to rationalizing how the visible grid structure parallels the magazine's redefined mission: i.e., exposing the architecture of power to show its relevance. Back to helping make a modern magazine that was not about recreating the style of modernism, but about creating a visual language for radical ideas. Back to *work*.

SCENE 5

NEWSROOMS IN WASHINGTON, NEW YORK, & SAN FRANCISCO, AUGUST 17, '98

THE TELEVISION PLAYED in the magazine conference room. A variety of staffers sat around the only pedigreed piece of office furniture, a massive hardwood table perched on two curvaceous pedestals. Legend has it that the table came from the original *Rolling Stone* office, several blocks south, but any powdery residue has long since been scrubbed away.

This was the day that Bill admitted that he'd had an inappropriate relationship with M. The editorial staff, and especially the interns, watched as our editor, representing the Left on C-Span, commented on the only presidential effort that seemed to matter. Jeffrey showed the September/October redesign issue with *The Mother Jones Extra*, a tabloid insert

on Rupert Murdoch that uses Murdoch's own language to seduce people into reading the investigative scoop. (Being outrageous was great. It makes you think that a left-wing tabloid could be a *sensational* balance to the *National Enquirer*.) The issue also features a timely article on how the scandal-obsessed big media misses the real news. The story opens with a woman's head cropped just below the eyes. That Monica Lewinsky's hair is immediately recognizable says as much about the overexposure of that seminal event as the text. In Washington, while the president's approval ratings slipped, ours increased with every call to our toll-free subscription number.

Meanwhile in New York, the big media had missed another story. The *New York Times* ran a fairly positive, if somewhat superficial, review of the redesign. ("Headlines are bigger, type is darker and more photographs are used" was one of its insights.) Alas, the paper of record (with new! color!) still doesn't seem to see the link between design and content, design and designer, and inevitably credits editors for visual innovations. Remember, this was a medium once designed by editors.

SCENE 6

THE PRESENT

Now about making Alternative Modernism actually work. Granted, a successful Leftist magazine is a paradox. In this country, *success* and *Left* rarely get uttered in the same sentence. The Left's suspicion of popularity suggests that a glossy four-color magazine cannot discuss issues seriously. In fact, the secret fear about the redesign was that if the content became more accessible and the design more inviting, it would look like the magazine had sold out. But sell out to whom? More readers?

It might be crazy to try to work within an unproven business model (producing an independent political magazine) that advocates an unproven social model (creating a progressive democracy, or even just a working democracy) in an era of post-nationalist capitalism. But it might be even crazier not to try.

It's certainly easy to mutter about Disney, the decline of civilization, synergistic media, sincere hypocrites, the lack of artistic freedom and the excesses of the Spice Girls. However, you still have to pay a third of your income to Uncle Sam, Ken Starr and those needy corporations. But not everybody is taking it lying down. Ass-kicking and hell-raising is another option. Plus, protest makes for great graphics. But don't take my word for it. Read the magazine. Be radical. Be chic. Still only twelve bucks a year.

FREE TIME.

SKILLING SAWS AND ABSORBENT CATALOGS

By Kenneth FitzGerald

THE TEACHER TRIES TO MAKE THE ASPECTS OF GRAPHIC DESIGN INTERESTING BUT HE REALLY CAN'T BECAUSE THEY ARE BORING.

Art student's evaluation of Foundat on Graphic Des gn course, Spring 1997, Kenneth FitzGerald, instructor

THE MATTER WITH TWO MINDS

Designers have an art conflict. When attempting to estab ish design quality, discuss.ons customarily enter — some say intrude into — the region of art. Is design an art overall? Is great design art? For the latter question, the answer's usually "yes," no matter what designer you ask. For the former question, the answer seems invariably to be "no."

Paul Rand himself couldn't arrive at a consistent, coherent answer to those questions. Depending upon where his theorizing wandered, design was or was not art. Neither author nor editor cared (or dared) resolve the internal inconsistency created by contradictory claims. To Rand's legacy we may add this art-schizophrenia. Design desires to be art and not-art simultaneously — and fears it's nothing.

While it is futile to argue what is and isn't art or design, we will gain from study ng the origin and operation of the terms. By revealing our need for such terms, we may move to a healthy method of evaluation. The goal is not to "elevate" design to art's level but to relocate both. It's a given that art has a higher cultural station, however nebulous and undeserved. Establishing this hierarchy is an eva uating function based entirely upon self-image rather than objective criteria. People want the prestige that derives either from producing art or knowing it when they see it. This despite the fact that there is not, never has been, and never w ll be a consensus on what art is. Art is all aura — wondrous but unab e to susta n itse f under the spotlight.

Challenging stock convictions may move us toward what Edward O. Wilson calls a "consilience." This obscure 1840 word der ves from Wil iam Whewell's book **The Philosophy of the Inductive Sciences**. Wilson describes the word as meaning "...literally a 'jumping together' of knowledge as a result of the linking of facts and fact based theory across disciplines to create a common groundwork of explanation." As art and design are intellectual constructs, we can never prove any assertions. We may, however, establish a more realistic foundation for

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discussion of our visual culture.

More than conceiving new theory, we need to identify and disassemble the many ill-constructed conceptions between and within art and design. Ultimately, consilience is a radical action for both fields. For art, consilience challenges a position at the top of the cultural food-chain. A major threat for design is to the stature of designers whose regard within the field depends upon peer ignorance of art.

The paradox of design is that the more it tries to distance itself from art and assert independence, the more art-like it becomes. Conversely, prominent efforts to (re)connect design to art have only served to devalue design and produce a legion of irascible practitioners.

Articulating a substantive difference between art and design is impracticable. In terms of forms, process, intent, causality, or response, the activities are identical. Difference lies in the sector of consumer culture one wishes to operate in, and the cultural role we feel most comfortable playing.

IT IS CLEAR THAT ART IS USELESS, THAT PERCEIVER AND ARTIST ARE ARROGANT AND INDIFFERENT. … ART TELLS US NOTHING ABOUT THE WORLD THAT WE CANNOT FIND ELSEWHERE AND MORE RELIABLY. ART DOES NOT MAKE US BETTER CITIZENS, OR MORE MORAL, OR MORE HONEST. IT MAY CONCEIVABLY MAKE US WORSE
Morse Peckham

THE PRESUMPTION OF ART'S ESSENTIAL "GOODNESS" IS A CONVENTIONAL TROPE. IT DESCRIBES NOTHING. ART EDUCATION IS NOT REDEEMING FOR THE VAST MAJORITY OF STUDENTS, NOR IS ART PRACTICE REDEEMING FOR THE VAST MAJORITY OF ARTISTS. THE "GOOD" WORKS OF ART THAT RESIDE IN OUR MUSEUMS RESIDE THERE NOT BECAUSE THEY ARE "GOOD," BUT BECAUSE WE LOVE THEM…(THIS) IS THE ARGUMENT: ART IS GOOD, SORT OF, IN A VAGUE, GENERAL WAY. SEDUCING ONESELF INTO BELIEVING IN ART'S INTRINSIC "GOODNESS," HOWEVER, IS SIMPLY BAD RELIGION, NO MATTER WHAT THE REWARDS.'
Dave Hickey

THE CAP A, DROPPED

The immediate obstacle in talking about art is locating which one you're talking about. Is it the personal, the pop cultural, or academic definition? The calling or the art culture industry? As described by art historian Donald Preziosi, the academic meaning is constantly in flux. "The broad amalgam of complementary fields in which the modern discipline of art history is positioned never achieved fixed or uniform institutional integration. Nevertheless, in the long run its looseness .proved particularly effective in naturalizing and validating the very idea of art as a 'universal' human phenomenon."

Transition is the requisite state. A conditional answer is all that is possible. (Want design to be art? Wait a few minutes.) With the expansion of what art history considers its field of study, excluding anything — not simply design — is problematic. Selecting out design becomes a matter of personal taste or prejudice. These motivations continue to be the most powerful influences on discourse.

A more fundamental complication in debating art is the origin of the term. The structure of our language precludes arriving at a functional definition. When Aristotle and Plato carved up reality, art was the Other. Art is what's left when you can't categorize something as useful. To paraphrase Lacan, *l'art il n'existe pas*. Rather than being elevating and resplendent, the term is a linguistic black hole. Calling something art effectively removes it from our universe altogether. The activity collapses into a realm we can only speculate upon.

Those speculations are essentially mystical. Art is venerated for its ability to produce transcendent experiences. Attributed to art are virtues and verities that are as profound as they are ineffable. While these art apotheoses are likely very real for their recipients, we may still question their cause. All attempts to locate "artness" within objects or their producers have proved failures. Describing the art experience is more rightly the province of perception theory and cultural study.

Morse Peckham describes art in terms of role playing. The purpose of studying art is to instruct us in how to

play the role of art appreciator. When presented with what we recognize as an art appreciation situation (almost exclusively the gallery or museum), we know to adopt the art viewer role and anticipate the art experience. A great work of art is one that best meets our anticipation of what an artwork should be. The rigidity or flexibility of our expectations determines what we will consider art. The inherent nature of the work is, at best, secondary.

Our reaction to art is hardly spontaneous — culture instills it. That art exists is a teaching of culture. We respond as a result of training. The profundity of our reaction depends upon how seriously we take our role. Everything we today regard as art — whether it be a Renoir or a Koons — was once non-art and was rationalized into the definition

Art is also purported to be our vanguard of culture and a vital experience. As prevalent the belief is that art anticipates culture, little evidence can be found as proof. Art objects may be catalysts for and products of social change. However, all artifacts of our material culture possess these qualities.

The means by which art enlivens existence are a matter of faith. Billions of people have and continue to live without exposure to anything considered art and are no worse for it. A better case may be made that the experience of art is detrimental. It either proposes an unobtainable fantasy or twists the mundane into distressing phantasmagoria. Assuming, that is, you are able to comprehend the work. And, of course, there's always a bottom line. If you get addicted and want to possess some art, the costs are exorbitant. Is it expensive because it's art or art because it's expensive?

Then there's the disturbance of interacting with artists. Certainly, no one can claim the makers of art are *de facto* a saintly breed. The popular conception insists just the opposite. One of the most bizarre and insupportable contentions of our culture is that only reprehensible persons have the ability to generate the art experience. Though possessed of a self-image as exemplary humans, artists are no better than most, likely worse on average. And in their emulation of artists, designers adopt their most offensive traits. They regularly fuse aesthetic superciliousness with an arrogance born of considering themselves masters of their profession. In art as in design, this conceited attitude likely compensates for a bitter realization. Society considers their activity a marginal, self-indulgent pursuit. Artists receive adoration from the greater public only in the abstract.

BE REGULAR AND ORDERLY IN YOUR LIFE...
SO THAT YOU MAY BE VIOLENT AND ORIGINAL IN YOUR WORK.

THE DESIGNERS' ART

Designers consider themselves creatively aware and often study within art programs. However, designers are no more in touch with art than your average Joan. When designers talk about art they rarely deal with the reality of contemporary art practice or theory. The art of the past seems a more commodious area to opine in. However, comfort doesn't bring clarity. Misinterpretation and misrepresentation are common when designers engage past activity. Art is rarely looked at rationally. The people, process and product all become romanticized.

When referring to art, designers usually settle in one of two historical eras. For those of a more traditional bent, nothing seems to have happened in art — or be worthy of attention – since about 1940. The more progressive-minded designers will, however, accept up to 1955. What often distinguishes a conservative from a progressive designer is which outmoded conception of art they prefer. Art after 1960 is largely ignored, even though conceptually, it's more interesting for designers.

The former, larger group of designers see art as high aesthetic activity. The lineage that Paul Rand created in his books were classic demonstrations of this model. Art is artifacts of transcendent genius that stir profound emotion in the human soul. A masterly manipulation of formal elements moves these artifacts to a rarefied plane. Only the finest of design may claim this level of achievement, though all should aspire to it. The requirement is awareness of and strict adherence to aesthetic rules consistent throughout history.

This model is no more arguable than any that has evolved since. However, the fact is that it is historically

backward and archaic. Rather than responding to the critiques of their models — in other words, recognizing any of the art made in the latter half of this century — Rand and his followers dismiss them. Their neglect of art begins at about the time when Dwiggins coins the term "graphic design." It's almost as if the birth of design meant the end of art. Or that design is heir to the true, historical art.

"To poke fun at form or formalism is to poke fun at... the philosophy called aesthetics," Rand wrote in his essay "From Cassandra to Chaos." The problem is, art had been debunking aesthetics his entire adult life. In his books, Rand referenced outdated doctrines, peppered his text with quotes yanked out of context, and constructed a philosophy ultimately dependent upon his status in his field. Only within design could you find regard for these declarations.

Of course, Rand's books were self-promotions. The theory's ultimate end is creating a noble lineage into which he inserts his work. Like David Carson's *The End of Print*, these books theorize to self-aggrandize. An objective, critical analysis is nowhere on the agenda. The art interpretations made by design-star hagiographer Lewis Blackwell in David Carson's name supervene Rand's in shallowness and distortion. Both theorize from surface readings. Carson considers his work as having "similarity" with "Outsider Art/Art Brut" in *2nd Sight*. The statement sounds learned but is more empty romanticism. Ignored, as always, are the quite separate historic, intellectual and cultural circumstances that brought these artistic conceits into fashion. The former construction, "outsider art," is a self-negating term (if it's outside art, it's not art) which denigrates, not celebrates, the activity. Carson's "outsider" stance is similar to a career politician claiming to be a "Washington outsider."

Rand was entitled to formulate his own version of art history. For the majority of people, Rand's claims sound succinct, sensible and lyrical. This is due to the fact that they are concise bursts of received knowledge. Everyone knows these things. It is, however, comforting to hear them intoned by the Oracle. If someone with his stature lives by these beliefs, there must be something to them. Designers forget that design conferred his stature, creating a self-reinforcing system. It also doesn't hurt to write your own monograph.

Rand's theories require review because of how they continue to shape the sensibilities of designers. In a recent *AIGA Journal* article, Elizabeth Resnick describes the response of design students to a new film on Rand. All show enthusiasm and admiration for his insistence that design is art. However, those students will become even more marginalized and disenchanted with their work and status if they attempt to define themselves by Rand's fallacies. Omitted from his theories were the wholly subjective and situational-specific circumstances surrounding the acceptance of his work. (That corporate America has turned to designers who are formally antithetical to Rand was seen by him as evidence of a CEO dumb-down. What it actually demonstrates is that the CEOs are shrewd enough to recognize how to utilize design styles to signal contemporiety. No matter how aesthetically "correct," business will junk design that doesn't signify what consumers respond to.) Rather than investing in the ideas of their times, the students accept inculcation into an illusory legacy.

Today, it is a common opinion of designers that everything went to hell with art in this century. For many people, art of the last half-century has been progressively appalling. Art stopped being about the visual and became ideas — masturbatory and ridiculous ones at that. Once the province of genius practitioners and unquestioned aesthetics, academics hijacked art and stifled it under incomprehensible jargon. Artist-manqués were only too happy to join the game.

There is merit in some of these arguments. Unfortunately, designers lack critical substance to expose any conceit due to their fundamental misinterpretations of past art activity. Art has always been about ideas. It is designers who focus on the visual nature of the works and assume the surface is what art's about. As Dave Hickey says, "Junior professors (!) began explaining to me that non-portable, non-object art had arisen during the nineteen sixties as a means of 'conceptualizing' the practice of art in response to 'commodification' and the 'commercialization' of the art object during the postwar era. This would have been a wonderful argument if a painting by Edward Ruscha or Jean-Louis David were any less 'conceptual' than a pile of dirt on the museum floor."

The complex iconography that makes up so many great paintings was the incomprehensible artspeak of yesterday. If you hold that art of earlier times was "about" the visual aspect, all painting is ruined.

Design can only suffer in comparison to this popular construction of High Art. The ideal is unattainable not because of a designer's cupidity, indifference, or hack status. It's because the artist ideal is wholly fictional. The closer you examine art activity, the more diverse a behavior it becomes. If it resembles any contemporary activity, it's design.

HE HAD NEVER REALIZED THAT HE HAD PRODUCED QUITE THIS MANY THINGS. WHY, SOME PEOPLE MIGHT CONSIDER HIM AN ACTUAL ARTIST, BY PROFESSION. WAS THAT POSSIBLE? HE PICTURED ALL THOSE HOURS SPENT ALONE IN HIS ROOM, PATIENTLY FITTING TOGETHER TINY SCRAPS, FEVERISHLY HUNTING UP THE PROPER TEXTURES, POUNDING IN A ROW OF THUMBTACKS UNTIL THE BACK OF HIS NECK ACHED — ALL THAT DRUDGERY. IT WASN'T THE WAY HE PICTURED THE LIFE OF AN ARTIST.

Anne Tyler *Celestial Navigation*

THE ARCHETYPE-CAST

The artist beau ideal *is that of a loner pursuing a personal agenda.* Design is said to be different because of its collaborative nature. Often, a team accomplishes design projects. Credit usually goes to the principal designer, of course, obscuring the process. The determination to produce under one person's name (e.g., Kenneth FitzGerald Design) intends to appropriate the artist's cultural authority. When a designer stresses that they are a "one-person shop," the intimation is one of greater creative distinction — working like, being, an artist.

The fact is that most artists past and present operated as a firm. For hundreds of years, artists apprenticed in shops, working under masters. Whether it was painting portraits, frescoes or blacksmithing, you weren't working alone. The goal was to set up your own shop then make your underlings do things your way. Rather than temples of individual attainment, museums are show houses of art direction. The Rembrandt Project — the ongoing research effort to identify "authentic" paintings by the master — displays the normative situation, not an aberration. "The Great Masters" was a collection of schools; art firms directed by principals. The devaluation of works only partially executed by Rembrandt speaks more to our culture's skewed values than the paintings' intrinsic worth.

Social and cultural changes did occasion a more specialized art commodity provider. These individuals desired a higher social status, as did the purchasers of their wares. From here, the art idea as we know it began to form. However, the lone genius remains the exception. It's almost a truism that to find an artist working alone in a garret was (and is) to find a failure. Today's major-selling fine artist is still regularly a company in every way. Assistants fabricate the bulk, if not the entirety, of pieces. They stretch the canvas, paint the content, then wash the Range Rover. It's a plum job for aspiring artists, and has been for centuries.

In process, art is like design is like fashion is like scientific research is like most human activity: the labor of many to the glorification of one. The solitary creator myth, however, still dominates inside and out of the art world. I remember my disdain when, as an art school undergraduate, I first read of an artist's assistants. This pseudo-revelation is regularly roto-tilled up by the popular media as an exposé of contemporary art avarice and hypocrisy. My naiveté resulted from the reinforcing art school indoctrination and a wholly visual definition of art activity. The dissimulation lies with our culture. We demand mass commodities with the aura of exclusivity.

Alternating, and often mixed, with the Great Master model is one inspired by the heroic artists of abstract expressionism: Pollock, de Kooning. These American (native or adopted) painters wrested the art world from European dominance in the 1950s. Combined with the lust-for-life archetype of the late 19th century (Van Gogh, Gaugin, et al.), the artist became a tormented soul. Art now was an intensely personal self-investigation of the psyche. Artists make art to purge their demons. It is a representation shared widely within our culture, though the movement was brief and problematic. Designers, for all their claims of practicality, buy into the romance. They either play against it to assert their creative sobriety, or conjure its spirit to siphon off artistic aura.

THE BIG EXPRESS

The ultimate artistic license is personal expression. Designers will be forever distinct from artists because they must present someone else's message. To free themselves from corporate/modernist shackles, designers strive to inject their own personality into their work.

At this year's **Fuse98** conference, Erik Spiekermann received a round of applause for stating he designed to solve his clients' problems, not his own. He offered the comment while reviewing presentations by other designers whose speculative nature he saw as bordering on the artistic. ("Artistic" meaning, in this context, impractical and useless.)

On the latter side, Lewis Blackwell again imparts David Carson with the legacy of the rebel Americans. In **2nd Sight**, Blackwell explains of Carson, "He doesn't go to a psychoanalyst to express himself he designs." Here Blackwell attempts to link Carson with Big Art while disparaging critics who have read something other than **The End of Print**. Of course, Pollock painted *and* went to the psychoanalyst.

This idea of self-expressiveness permeates design's conception of art. Within art, dispute of the rhetoric of expressionism came soon after its inception. Once more, design seems bent on rearguing constructs art moved beyond decades ago.

In **The Expressive Fallacy**, Hal Foster demonstrates expressionism to be just another fabrication. "(E)xpressionism is a paradox: a type of representation that asserts presence — of the artist, of the real. This presence is by proxy only (the expressive marks of the artist, the indexical traces of the hand), and yet it is easy to fall into the fallacy: for example, we commonly say an expressionist like Kandinsky 'broke through' representation, when in fact he replaced (or superimposed) one form with another — a representation oriented not to reality (the coded, realist outer world) but to expression (the coded, symbolist inner world). After all, formlessness does not dissolve convention or suspend mediation; as the expressionist trope for feeling, it is a rhetorical form too."

As examples of the artistic reaction against expressionism, Foster details a succession of painters beginning with Jasper Johns (Target with Plaster Casts) in 1955, to Roy Lichtenstein (his brushstroke paintings), and, more recently, Gerhard Richter. In other art media, self-expression acts primarily as a conceit to work against. As we draw closer to contemporary times, artwork in form and concerns move closer to design, and, finally, art must coexist with design to have import. Foster cites Jenny Holzer and Peter Nadin's artist book **Eating Friends**, which "debunks" expression with a literal obsession with "inner life": texts and images (the stuff graphic design is made of), focusing on internal organs.

Still, designers regularly travel extended rhetorical distances in form to arrive at art. Usually, designers aspire to painting — the traditional art medium. Frequently, designers express a desire to "paint with type." The implication is of scattering letterforms as expressively and directly as Pollock splattered enamel on canvas. However, as Foster points out above, the process of abstract painters is just as intentional as representational painters. The gestural, immediate style of painting is merely a point in the artistic continuum. Deliberate, systematized painting routines — ones that resemble common typographical practice — have been the dominant method. If you can't find a painting approach that matches your design process, you haven't looked hard enough. The aspiration to type-paint is less a desired working method than another longing for artistic legitimacy.

Self-expression stands as another attempt to signify truth through formal means alone. For design, however, the effort is ironic. Expressionism long ago became a language appropriated by consumer culture. As Foster suggests, "...we must open up (expressionism) to include the expressionist rhetoric of psychology and consumerist society in general. Express yourself, we are exhorted – but only via the type, only via the commodity." Striving to elude "commodification" through self-expression, designers charge headfirst into its maw. Meanwhile, the expressionist desire to create a public, formal language was likely usurped by design. Culture has for a time defined itself through mass media: the realm of design.

The point being made here is not that one must be absolutely contemporary in their art metaphors. The past should be neither venerated nor rejected. The issue is that designers continue to work from a romantic ideal of

art. Rather than construct a relevant model for their activity, designers orbit a hoary salon.

Unfortunately, when art isn't romanticized, design treats it as visual supermarket. Designers unashamedly investigate art because it offers many graphic ideas to purloin. Design becomes a process of raising movie-set facades behind which business is conducted

FILTHY LUCRATIVE

What are the essential, irrefutable particulars separating design from art? People go into design to make money. Designers prostitute art for business. Designers work for clients, artists work for themselves

These clichés hold up as well as the other aspects of the art myth. It is a delusion that the activity of fine artists is divorced from commercial considerations. It isn't even a matter of degree. All that separates art and design is the kind of marketplace one chooses to operate in. The direct evidence of this is the art world's obsession with sales. No matter how "conceptual" or "non-object" oriented, art can and must be sold. Economic viability is the preeminent determinant.

The traditional estimation holds that designers are dependent upon having clients and are subservient to their will. Artists, however, are self-starters who answer only to their muse. To believe this, you must disregard admissions committees, art faculty, review boards, competition jurors, selection committees, gallery owners, curators, critics, grant committees, opening attendees, *et al*. Each of these groups has a profound and often direct influence on how and what art is made. For artists, these encounters are client meetings. Artists frequently modify how they make and present their work in the wake of feedback from these groups. The input of knowledgeable art insiders is craved, not scorned.

The notion that art is an "anything-goes" zone is misinformed. Straying too far from well-delineated boundaries is hazardous for artists. The field is broad, but often shallow. To gain recognition as an artist, it is incumbent to exhibit regularly in approved forums. Critical recognition requires first being seen. This means you must please people, particularly, gallery owners. If they are to be at all successful, gallery owners must make a basic economic decision about art. Will it sell?

Sales are evidently not a requirement to be an artist. If it was, we must remove the majority of practitioners from the canon. The large number of artists successful in their time but ignored in contemporary estimation complicates the situation. Unless we are ready to accept that unseen creations are artworks (just as anything done in type and image can be design), we must acknowledge that art is mediated by forces exterior to the artist. Every artist must face the reality that the surest way for their labor to be considered art is to attach a high price tag to it.

Historically, artworks have always functioned as commodities. Finding clients has concerned artists throughout history. Jacques-Louis David resented having to accept portrait commissions. The historic epics he preferred to paint, however, couldn't find a clientele. Art was born of the marketplace, as was design. Design was merely a new product line.

Brian O'Doherty takes a scathing look at the "art industry" in **Inside the White Cube: The Ideology of the Gallery Space**. The gallery is a showroom floor, displaying manufacturers' latest models. "For many of us, the gallery space still gives off negative vibrations when we wander in. Esthetics is turned into a kind of social elitism — the gallery space is exclusive. Isolated in plots of space, what is on display looks a bit like valuable scarce goods, jewelry, or silver: esthetics are turned into commerce — the gallery space is expensive. What it contains is, without mediation, well-nigh incomprehensible — art is difficult. Exclusive audience, rare objects difficult to comprehend — here we have a social, financial, and intellectual snobbery which models (and at its worst parodies) our system of limited production, our modes of assigning values, our social habits at large. Never was a space, designed to accommodate the prejudices and enhance the self-image of the upper middle classes, so efficiently codified.

"The classic modernist gallery is the limbo between studio and living room, where the conventions of both meet on a carefully neutralized ground. There the artist's respect for what he has invented is perfectly superimposed on the bourgeois desire for possession. For a gallery is, in the end, a place to sell things — which is O.K."

The modernist gallery didn't transform art into commodity. It was always in that state. Like the illusory

neutral grid, the gallery is an ideological space — and receptive to commerce. Willingly complicit is the artist. O'Doherty writes, "The economic model in place for a hundred years…is product, filtered through galleries, offered to collectors and public institutions, written about in magazines partially supported by the galleries, and drifting towards the academic apparatus that stabilizes 'history' — certifying much as banks do, the holding of its major repository, the museum. History in art is, ultimately, worth money. Thus do we get not the art we deserve but the art we pay for. This comfortable system went virtually unquestioned by the key figure it is based upon: the artist." All art is in the marketplace. It must be to be considered art; its validating establishment resides there.

The fiction of the artist as victim of these forces — and not devoted accessory — is a component of the modernist construction of the avant-garde. To command authority, artists must claim a privileged status in society. They must be above crass commercialism and defend culture. Art must be kept pure. But someone must take the fall. That would be designers.

Nevertheless, a look at the most prominent art stars shows individuals responding to markets and making no (or little) pretense to making commodities. To afford his epic Cremaster videos, Matthew Barney has to up-front please people with money. Damien Hirst conceived floating a shark in a tank of formaldehyde but it took the financing of a Saatchi to do it. *The Physical Impossibility of Death in the Mind of Someone Living* is as much a brochure for its patron as was the Mona Lisa for whoever commissioned that vanity item. Commissioning a work of art has historically been a public declaration of virtue and wealth. Why is it different if your claimed virtue is the making of a beverage?

AN ARTIST'S DESIGN

It isn't necessary to detail the scorn most artists have for designers. In an interview in *Emigre #46*, the designers of Orangeflux relate a typical story of artists dismissing their work: "…when we show *Rust Belt* within the art community they tell us it's not art, it's design. They can't see beyond the type." The ongoing marginalization of fine artists in our culture drives their determination to keep designers in a lower status.

These are attitudes within the arts deserving mention. They relate to the way design dispels certain works as not being design but art. In keeping with its art schizophrenia, design can't decide if having your work called art is condemnation or acclaim. It depends, of course, if you respect the designer or not.

As Orangeflux learned, the art world is not a commodious place for daring designers. The work condemned as art by designers is a non-starter for artists. Art industrialists who champion the most difficult, challenging art become obstinate conventionalists in their design concerns. For every Walker Art Center, there's one hundred museums that can't get enough 12 pt. Helvetica. The preferred exhibition announcement is a template design: color photo of the art piece on the front (a ways white bordered, like a frame, so you know it isn't just a design) and easy to read centered type (Helvetica, Gill, Garamond) on the back. To violate this design space is like stepping outside the gallery, which the card emulates. You risk not being taken seriously.

At a presentation to fine art graduate students, I garnered the expected response to contemporary "cutting-edge" design. The reaction to the art school publications I brought for the students' appraisal — P. Scott Makela's Minnesota College of Art & Design catalogs, ReVerb's Otis and CalArts works — was almost uniform. They regarded the publications as incomprehensible indulgences that failed to meet their fundamental purpose. Students expressed their opinions with a startling passion. They recoiled from a representational disturbance they assiduously cultivated in their own work

It's only slightly ironic that artists are the most vehement defenders of conservative design. Design is different, they'll say, it's about relaying facts, information. It's about communication. Though this would seem to be a harsh judgment on art — that it is uncommunicative — it certainly proves true. Arguably, art isn't about communication — at least, no more than design is.

Artists thrive on the avant-garde notion that it is their role to critique and experiment with cultural forms. A designer investigating these ideas is an offense against sensibility, against the cultural order. Artists don't like this view contested as it leads to prying apart desperately held illusions of relevance.

FACTOGRAPHIC DESIGN

Design has directed attention to contemporary artists thought to have links with its practice. Barbara Kruger is cited as a kind of designer-made-good. She's often looked to for insight on design's potential as a medium of cultural commentary. While Kruger's work is significant, its relevance for design is limited. Her works were readily acknowledged as art, unlike the magazine layouts she briefly worked on. Acceptance of her work hasn't increased regard for design activity. A.so, Kruger hardly utilizes the potential of the rhetoric of design. Though she explored different typefaces in early works (and nothing controversial in design), she has stuck to an extra bold Futura italic since. In this, she proves more discriminatory than Massimo Vignelli. Considering the conservatism about design described previously, it may be that Kruger recognized what was unacceptab.e in art. Being typographically challenging might prove professionally dangerous.

The artist Hans Haacke provides a crucial insight into the construction of art and design. Critical study of his work highlights the artificiality of the art/design division. In their content and reception, Haacke's installations disclose the overriding commercial concerns of the art industry. By denying what he terms the "trademark appearance of art," Haacke constructs a relevant art by constituting it as design.

Haacke — a German-born artist who has resided in the U.S. since 1965 — has been one of the most significantly controversial artists of the past two decades. ("Significantly" means that the controversies have not centered on political distractions such as obscenity and flag-burning.) Originally allied with conceptual art movements in the 1960s, he turned to a political art at the start of the 1970s. His works b andly document "...the institutional, discursive and economic apparatuses of international high art...." Manipulating the advertisements and collateral of multinational corporations, he exposes their connections to repression and exploitation. Support for the arts serves as whitewash, not altruism. Art is implicated as another method of control.

Censorship and cancellations mark Haacke's exhibition career. Institutional discomfort with the works' content motivated these actions. Elaborate circumlocutions attempted to draw attention away from accusations of suppression. Haacke's work was criticized for its lack of aesthetic pleasure and for being mere journalism. Curiously, he employs strict (Swiss International Style) modernist design tools to attack modernist ideals of "...esthetic autonomy and esthetic pleasure."

Art historian and critic Benjamin Buchloh's **Hans Haacke: Memory and Instrumental Reason**, is an important analysis of the artist's work and its ramifications not only for art, but our entire visual culture. Buchloh believes Haacke's work "...has in fact been marginalized because it represents a turning point — one of those historical moments in which a set of assumptions about the structures and functions of art are being effectively challenged (in a way that Heartfield's work constituted such an instant in the 3os)." Like Heartfield's, Haacke's work utilizes the forms of "commercial art," using its language to critique society.

To categorize Haacke's (and other like-minded artists') work, Buchloh coined the term "factography." Factography is an art form that is motivated by a desire to expose economic and political powers manipulating our society. Factography also attempts to escape and disrupt the corrupted art practices of the past. It takes as its subject matter a neutral, documentary reportage of facts, such as statistics. This form is regarded by the public as both participatory and immediate — no art education is required to comprehend its message. Factography thus den es the typical aesthetic concerns of art and invites challenge as an art practice.

Haacke's works frequently simulate corporate PR. Billboards and advertisements are restructured with corporate design precision. Through these simulations, the photographic and textual inversions have great impact. The bland straightforwardness becomes highly charged in ways a more adventurous des'gn could not. An infamous censored work, **Manet-PROJECT '74**, is chilling in its simplicity. The rejected insta.lation would have displayed a Manet painting with ten panels tracing the art work's provenance. These panels, set in Times Roman, resemble the ubiquitous head-shot/text bios of countless annual reports. (The work was rejected as ts ninth panel revealed "...a prominent figure in the economic establishment of the Nazi government...now functions as a major cultural benefactor in the liberal democracy of postwar Germany.")

Along with demonstrating the complexity of meanings attendant in design forms, Haacke's work leads to a

profound insight on the relationship of art and design. In his article, Buchloh scrutinizes different artistic strategies to "reject the idea of esthetic autonomy." To accomplish this, artists have also needed to "...abandon traditional procedures of artistic production (and, by implication, of course, the cognitive concepts embedded in them)." To describe this process, Buchloh expands upon a term used by artist Ian Burn: "deskilling." Deskilling rejects "manual dexterity" as a principal component of art. To pursue traditional art practices is to be caught up in their ideological adulteration. New practices with new skills must replace what has been repudiated. First amongst these new skills is the ability to recognize that factographic forms are culturally significant, intellectually substantive, and relate directly to the public.

In this way factography is identical to design. Buchloh echoes the rhetoric of design and its impact upon audiences. The conception that there is an unmediated, objective visual language is still questioned. However, we can recognize that particular forms popularly signify factuality and objectivity. This indicates a greater potential for using "style" as signifier. Design work, however, is not universally factographic because of its form. Design is popularly regarded as more ideologically corrupt than art, and most designers unabashedly adopt the rhetoric and politics of their clients. Negotiating the problems and potential of design requires novel skills indeed.

The Guerrilla Girls are other factographers design should make note of. This anonymous group of women artists and art professionals have arguably made the only truly dangerous art of the past decade. Through a remarkable series of mostly text-only handbills, the Guerrilla Girls have pointed up the gender and race bias of the art world. (Like Barbara Kruger, their font of choice is Futura.) Once again, the most cutting and substantive art uses design as its principal constituent.

Through these works, design demonstrates what Donald Preziosi calls a "carrying capacity" — the ability of a study object to have art historical significance as a cultural artifact. It also confirms that design artifacts require a much deeper reading.

Haacke's influence has already paid significant dividends for graphic design. Ellen Lupton and J. Abbott Miller studied with Haacke at Cooper Union. Their use of design as a fundamental element in their factography refers to Haacke's investigations.

ESTHETICS IS FOR ARTISTS AS ORNITHOLOGY IS FOR THE BIRDS.
Barnett Newman

THE PLEASURES OF THE VORTEXTURE

A cynical opinion about art theory is that its complexity and self-referentiality can justify anything. But rather than shunning it, designers should investigate and elaborate.

Of course, the basis of art world regard is doctrinal adherence, not theoretical alignment. The goal shouldn't be gaining art world acceptance. Designers must add art's material culture speculations to their data base — if only to chart wrong directions.

Art is a recent construct historically. The notion of timeless objects being preserved through the centuries because of their inherent quality is misguided. Art is all "presentism." Much of what we value was a previous generation's excess. And who knows what was lost?

That there is an "art" phenomenon is still pure speculation. As stated by Donald Preziosi, art history has not only described art, it has shaped it. Artists' awareness of art history and subsequent desire to be part of the canon has been the fundamental motivation for art making this century. All other rationales are secondary at best.

Art history indoctrinates students into the art industry primarily through books and magazines. First-hand experience of art is still rare and overshadowed by the preponderance of art publications. Artists become artists because of what they see in print, not in a museum. Ed Ruscha's determination to be an artist came from seeing a reproduction of a Jasper Johns painting in **Print** magazine. For scores of artists, art is a small repro (frequently in black and white) with an accompanying caption. Art became its representation almost immediately upon birth. Concrete artifacts were but illustrations of concepts. This, of course, is the truth of al

art, inadvertently revealed.

With print as the direct vehicle defining art, design becomes the framework for its perception. Rather than being handmaiden, design is validation. As with the show announcements, it is the design that tells you it's real art. Art publications (direct descendants of auction catalogues) don't support and frame art, they consume it whole. At best, there is symbiosis.

This design filter has been modernist. However, this structure is breaking down, as is the gallery framework. Postmodern art within modern frameworks is causing public dissonance. Art needs to reconfigure its perceptual vehicle, which will also change its nature. This direction leads through design.

A prototype of this eventuality is Jonathan Barnbrook's design of the Damien Hirst monograph, *I Want to Spend the Rest of My Life Everywhere, with Everyone, One to One, Always, Forever, Now.* Barnbrook and Hirst realize that the "neutral" modernist paradigm for representing art work cannot adequately serve a postmodern artist. (The "original" works, of course, regularly appear in the modernist White Cube.) Hirst's problematic pieces are far more engaging as graphic devices than objects of contemplation. Barnbrook's inventive and seductive design comes closest to accounting for the appeal of the morally questionable practice of segmenting farm animals.

Meanwhile, designers like Paul Rand deserve inclusion in the art canon. This recognition, however, will not come in the way he would have wanted. As art history gravitates toward visual culture studies, attention will move toward design. Rand's logos were the emblematic artifacts of their time. They were of a kind concurrent with abstract painting and sculpture. Corporations hung and placed those art works in their offices for the same reason they placed Rand's symbols on their letterheads. Each signified modernity, efficiency, and was resolutely neutral. Rand's aesthetic rationale is dissertation material but not germane to their impact.

Eventually, art comes down to aura. Walter Benjamin predicted that works of art would lose their aura due to mass reproduction. However, it hasn't quite turned out that way. During his presentation at Fuse98, Bruce Mau noted that mass reproduction has caused art to become even more valuable. The Mona Lisa, for instance, now transcends valuation as a commodity.

What also has happened is an aura for mass produced works with no original. Designed artifacts may generate an aura due to the various associations people append to them. A personal example is record albums. It was aura I was experiencing when I picked up certain desired albums. I knew there were millions in circulation but it didn't matter. Purchasing one was enough. I still experience the aura when I'm shopping for CDs and run across a favorite work I already possess. I want to buy it again, to refresh the aura.

ART IS THE ORIENTATION THAT MAKES INNOVATION POSSIBLE.
Morse Peckham

THE ONE IMPORTANT THING I HAVE LEARNT OVER THE YEARS IS THE DIFFERENCE BETWEEN TAKING ONE'S WORK AND TAKING ONESELF SERIOUSLY. THE FIRST IS IMPERATIVE AND THE SECOND DISASTROUS.
Margot Fonteyn

ART FOR OUR SAKE

What role do art and design play? For Dave Hickey, art should be a function of democracy. The first step is for art to admit it is a "bad, silly, frivolous thing to do." "…We can stop regarding the art world as a 'world' or a 'community' or a 'market' and begin thinking of it as a semi-public, semi-mercantile, semi-institutional agora - an intermediate institution of civil society, like that of professional sports, within which issues of private desire and public virtue are negotiated and occasionally resolved." This is also design's state. All the aesthetic rationalizations and informational architecture conceits can't change the fact that it's usually self-indulgent toying with form. And that it's okay.

Morse Peckham finds a biological necessity in art. Rather than an expression of order, art strives to create disorder, so we may learn to handle the stress of reality. "Art is exposure to the tensions and problems of a false world so that man may endure exposing himself to the tensions and problems of the real world." Peckham

and Hickey come from different directions to agree on art's frivolity and necessity. Peckham states, "The only moral justification for the study of the highest level of art...is to take what it can give so seriously, so passionately, with such conviction that one can learn to do without it."

Art offers many theories that suggest it's in crisis intellectually, but the industry keeps rolling along. (Hans Haacke is regarded as a major international artist and sells work.) Socially, the art world grows increasingly marginalized. Art industrialists show little inclination to reverse the trend. Art is a pleasant bourgeois playground.

Helping to drive this marginalization is design assuming its former status. The ephemera of today will become tomorrow's timeless art. Design is the contemporary popular art that mediates for people. Therein lies its power. Designers hankering after art legitimacy is like rock stars writing operas, symphonies, and musicals. They crave high culture affirmation, effectively renouncing what came before as frivolity.

The challenge for designers is not to become fluent in artspeak so they have come-backs the next time some artist disses them. The task is far more difficult than regurgitating theory. It's about unequivocal honesty about what you do and why you do it. It's about looking for that honesty in work, not arbitrary surface features. It requires putting aside the desire to be seen as doing something "higher" than other people. It's wanting to do something meaningful today, not begging history.

And the best part is that you can do it with any materials, in any style, any theory, any job, any time. Then art isn't and doesn't matter.

SO MUCH FOR ART, WHAT OF THOUGHT?
Thomas Pynchon V

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INCUBATION OF A WORKSHOP

By Stuart Bailey

Karel Martens has been working as an independent graphic designer since 1961. Alongside commissioned work, he also explores personal interests through experimental projects. He has received commissions from various publishers, museums, architects, government organizations and the Royal PTT Netherlands. He has previously taught at the Arnhem College of Art, more recently at the Jan van Eyck Academy Maastricht, and is currently a visiting professor at Yale University.

Wigger Bierma has been working as an independent graphic designer since 1985. He has received commissions from the Stedelijk Museum Amsterdam, the Kröller-Müller Museum Otterlo, the Royal PTT Netherlands, the Amsterdam Art Fund, BSO/Origin, Hermen Mo and jk Foundation Amersfoort, publishing firms and various government organizations. He has previously taught at the Arnhem College of Art, and currently teaches typography at the Rietveld Academy, Amsterdam.

In the second half of 1997, some three years after the idea had first been discussed, the *Werkplaats Typografie* made a beginning of sorts. Karel Martens and Wigger Bierma shifted home offices to an empty building in provincial Arnhem whose previous incarnations included a local radio station and theater college and whose rough form and gawky charm were ideal to realize their mental sketch of a new kind of school. Officially affiliated with the town's main art college (the Hogeschool voor de Kunsten Arnhem), yet physically detached, the impetus derived from a gradual disenchantment with their practical involvement in existing Dutch postgraduate programs. These increasingly tended to be either overwhelmingly fine art- or theory-based. Both lacked essential grounding in real work. Karel and Wigger's aim was nothing as grand as pioneering; merely a shared conclusion that the workshop format (with equal emphasis on *work* and *shop*) was the obvious environment in which to practice advanced design education. Given this premise, the open plan of both architecture and attitude was both deliberate and vital.

TYPEFACES USED IN THIS ARTICLE.
Running heads and folios set in 7 point Tarzana Narrow Bold Italic. Tracking 20.
Headline set in 18 point Tarzana Narrow Bold Italic. Tracking 20.
By line set in 10 point Tarzana Wide Bold Italic. Tracking 20.
Feature article set in 10/12 point Tarzana Narrow Bold and Bold Italic. Tracking 5.

Werkplaats Typografie

Cover Werkplaats Typografie pamphlet

The Werkplaats's introductory pamphlet was loaded with what would become typical Werkplaats issues and contradictions: sixteen sober pages of black and orange 9/12 pt. Janson Text on uncoated off-white stock that told everything and nothing about the place. Just as actual work tells more than flat reproductions of graphic design ever can, a visit to the building and a meeting with the people was always going to be the only way of really finding out. The necessary informality of this (ad)venture demands a lot more chemistry – a connection, a feeling – than most of its counterpart graphic design institutions. The brochure is a reluctant go-between – a dubious compromise – and if all this seems like ridiculous detail, well, it is. But somehow the Werkplaats is all about considering this ridiculous detail, fostering some permanently critical attitude that infects everything, including the work.

In the current context of Dutch design where college prospectuses and related publications are overfunded and overdesigned, the neutrality of the Werkplaats pamphlet consciously mirrors the empty potential of the building. Year zero design; humane modernism. And the content – manifesto masquerading as synopsis – reads like late night inspiration put through the official college filter. In many ways this object was more a catalyst – and a means of making ideas concrete – than a concerted attempt to publicize, particularly since it was only distributed in the most haphazard way. But this word-of-mouth and friend-to-friend acquisition shouldn't be interpreted as elitism, which is about as far as possible from the intended spirit. Rather, it is due to what is at best practical cautiousness and at worst, lax disorganization.

So the pamphlet was the birth certificate, but in many ways it was already lopsided and out of date. The account you are now reading is the unofficial companion piece, intended to redress the balance and update; some verbal Polaroids, visual home-movie stills and a pile of work to document our first eight months.

In the New Year there were four of us; by spring, six; and at the end of summer hopefully ten. After that, filled up for the foreseeable future. The first couple of months were dominated by building refurbishment, scavenging furniture and technology. Little work islands appeared in the large studio space, shifting every couple of weeks with a spaghetti of wires and extension cables, gradually joining as new tables arrived from the metal work department. The two-cup maximum Krups coffee machine was our glue for a while, a common meeting point. Conception by alcohol perhaps, but the birth was caffeine-fueled, and splitting the espresso bill was our first formal agreement. And all the time there was a wired sense of opportunity on this corner of Arnhem in a corner of Holland in a corner of Europe and the excitement of being there at the beginning, occupying a space and

filling it with ideas. Developments seemed slow, but always necessary for the eventual bloom, knowing that this incubation period would establish many lifelong aspects of the Werkplaats's character.

The Werkplaats is almost impossible to explain to anyone back home. Studying or working? Well, both. *The emphasis is on learning rather than teaching,* I say, but receive blank looks. There are no formal lessons, nothing approaching classes. We do real work — acquired personally or through the school itself (and hopefully this will happen more as we become established) — together or alone, depending on the size and nature of the job. Everyone is free to comment on ideas and proposals. Payment (if at all) is divided between ourselves and the institution; half the money earned goes back into running the building.
Then the next question is always *Why not just get a proper job?* and the reason has something to do with the value of working in an environment of mutual respect. In my — and most of my friends' — experience, this is a rare luxury. Increasingly, it seems that most young designers covet the position of art director, essentially doing less practical and more supervisory work (and earning more money). It's no coincidence that the designers we appreciate most are those who will always continue working hands-on, simply because they enjoy designing. That's why they did it in the first place. It's hard to imagine anyone here operating in a traditionally hierarchical studio setup, and in this instance the pamphlet is accurate in its description of the Werkplaats as bridge between tertiary education and *personal* practice. A twilight zone between school and work. The loose set-up and collective familiarity across projects allows us to leave — to teach, to attend events, to work elsewhere, to holiday — whilst others babysit jobs and check proofs. To the casual observer this place appears to operate much as any other design studio. The work is tangible, but the education is invisible.

Most schools begin with a structure, as vessels to be filled with students (read: customers). Here we started with some space and people, and the structure evolved organically, molded to the collective character of the time. Humility and the ability to change one's mind are characteristics generally overlooked in favor of hard-line and outspoken design/designers, but false starts are important. Our first eight months have been full of them: cleaning rotas, a collective calendar, a Chef de Bureau to look after supplies, regular work crits, housekeeping meetings — all quietly disrupted and forgotten when they become impractical; or an intended website — postponed in lieu of further research and inspiration. It's a survival of the fittest ideas. If they're good, they happen. The 4 ft. orange steel letters on the roof took a good six months to realize, but they appeared in the end, and still look as elegantly ridiculous as the original sketch.
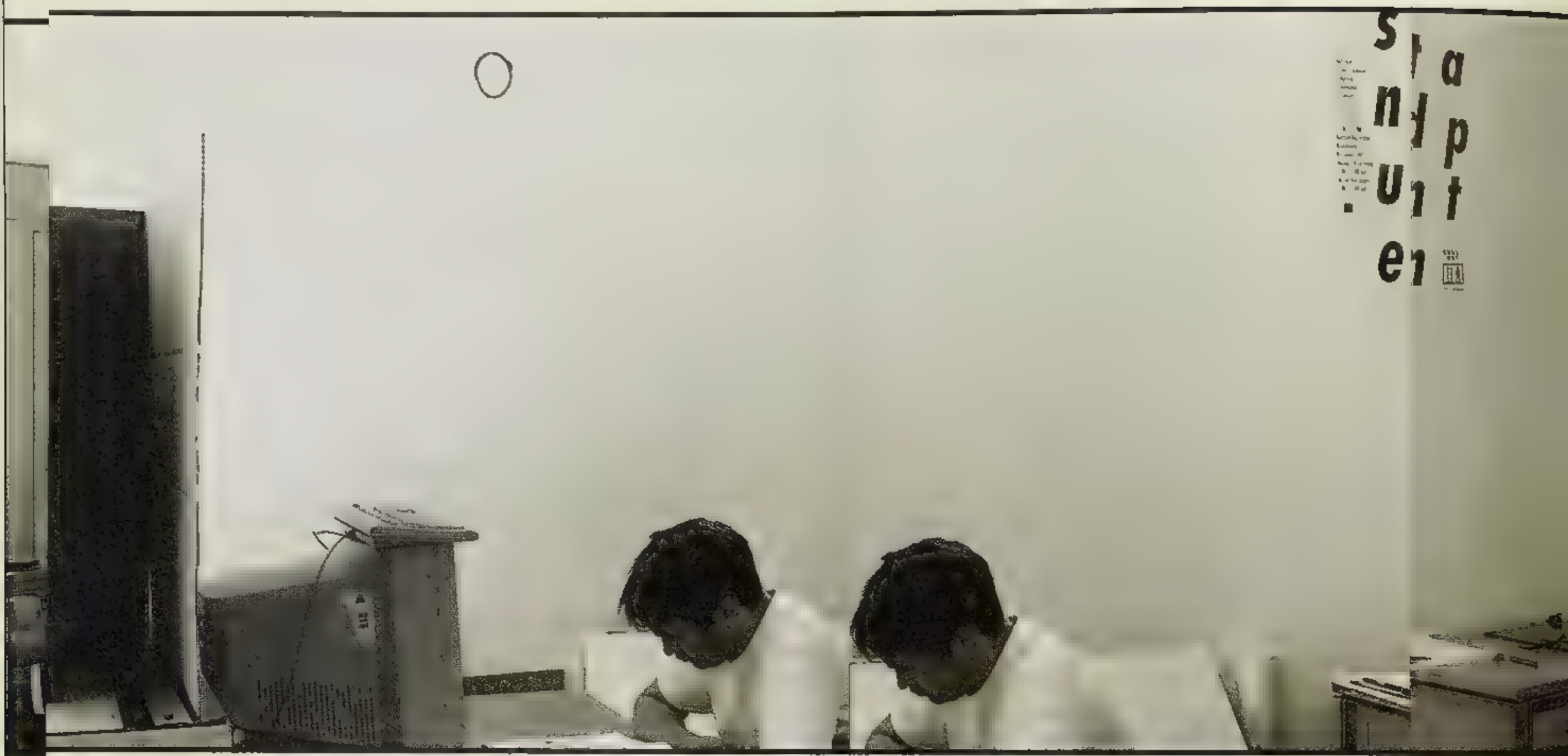
Werkplaats. Workshop. Werkstatte. Across translation, the term has proletarian connotations (overalls; paper hats; long hours) *Typografie. Typography. Typographie* (lead type; loud machinery; ink-covered hands). The name is a deliberate allusion, reclaiming the terms and reinterpreting the same spirit in a digital context, adopting a determinedly out-of-time arrogance. We may theorize, or undertake experimental projects, but only commissioned work creates *the correct sense of requiredness* (to quote the pamphlet) and is always central. Furthermore, there is no official qualification, no certificate. *If you want a degree*, runs the party line, *design one yourself*. In this spirit, the name is a statement, but it also misleads: we have clean hands; we deal with image as much as type.

And what do we call ourselves? *Students* seems fundamentally wrong. *Participants* comes close but is still way too formal. Similarly vague is the relationship between Karel and Wigger (to complicate further, Karel taught Wigger 18 years previously) and the rest of us *Workshopees* in a two-way teaching setup – some conscious acknowledgement that postgraduate education should move beyond the idea of a teacher who stands disseminating knowledge before a group of students. Instead, the generation gap is a tool; a starting point for discussion. Experience deserves respect but is equal to the value of naivete. Karel and Wigger freely admit to learning as much from us; initiating the Werkplaats was a means of becoming students again themselves – not only in obvious terms of learning new technologies, but also assimilating new attitudes and approaches. We are collectively grounded in fine art, multimedia, and various other design disciplines, as well as typography. Friends in design studios bemoan the lack of discussion about work. The shock of withdrawal from the intense debate of group crits into a world of deadlines leaves a gap, an absence of communication in the communication industry. Accordingly, the awareness and discussion of process is all-important here, and the approach is always fundamentally relaxed; design that remains permanently critical, unsure and questioning for as long as possible. It's an understanding that the best design thinking comes in one of two periods; initial post-brief design-in-the-bath intuition, and final pressured up-all-night decision-making. This constant willingness to doubt, rethink and change retains that elusive freshness that only comes with genuine interest in the job. Wrong roads and false trails are anything but wasted time. Only by pursuing an idea *wholeheartedly* – whether eventually deemed good or bad – is it possible to observe and understand what is right or wrong with it. *Doing* is the key. *This* is school.

Attending to detail – the spacing between letter, full stop, quotation mark and footnote number – trains the
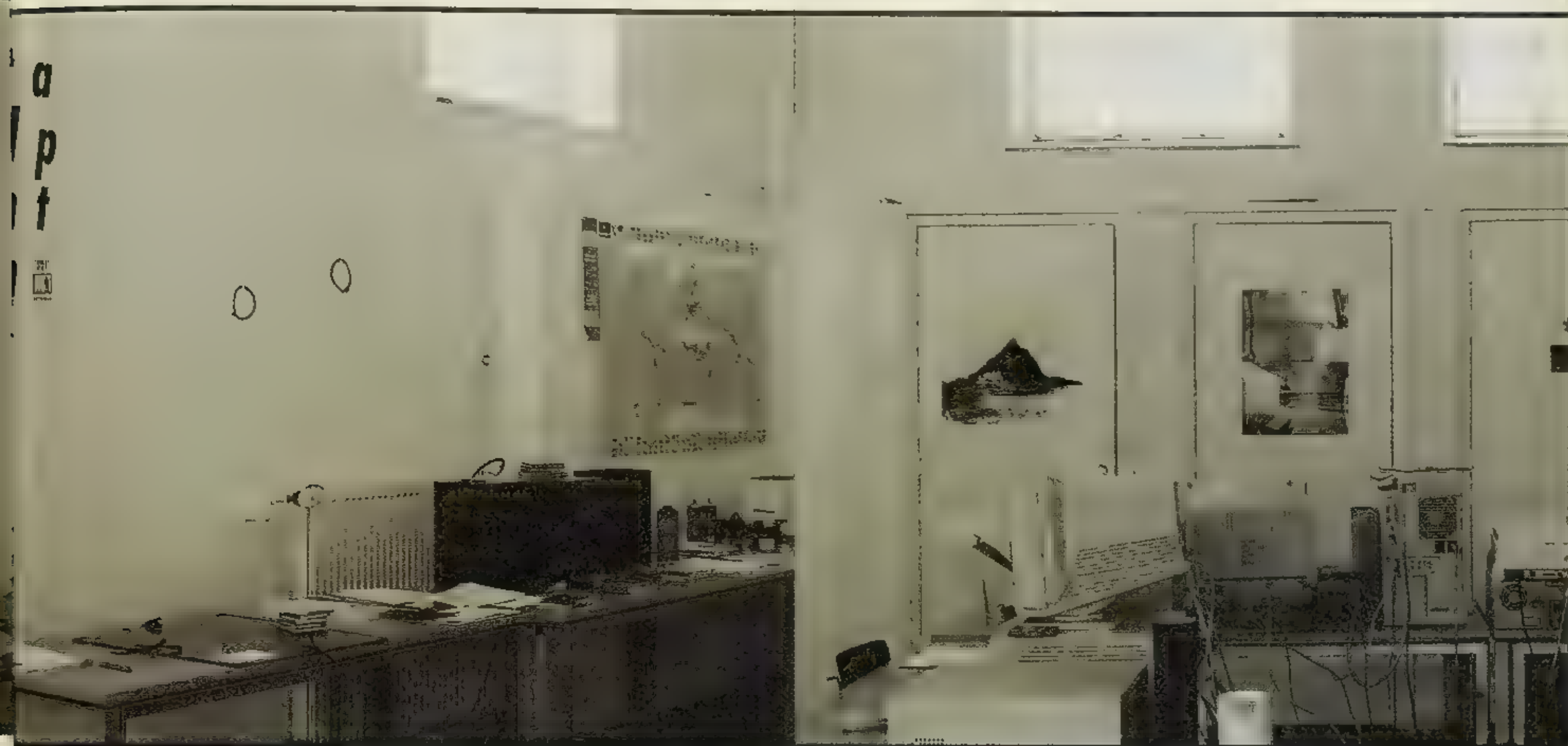
eye to function with greater speed, ease and confidence at a larger, more abstract level of visual judgment. Learning how to look is a kind of trickle-up effect, and if you look hard enough here, similar attention (sometimes bordering on obsession) is evident in a number of jarring features throughout the building: a quotation in white lettering on a high pane of glass; an old PTT telefoon sign perched almost out of sight on the top of the fuse box; retro salt and pepper pots from a trip to London on the kitchen table; a wasp's nest next to the photocopier found between two walls during refurbishment; some bald peacock's feathers on the studio cupboards; five rubber hoops marking an invisible trajectory on apparently random existing wall hooks. Temporary or otherwise, all become part of the furniture and an unconscious bank of graphic inspiration.

Friends come and spend a few days, bringing their recent work for discussion and adding an outside perspective to our current projects, eating and drinking, drawing some inspiration and leaving a mark. Other assorted visitors arrive and make pleasant noises about the building. Prospective students appear, disappear, and sometimes return. Clients take up temporary residence to collaborate on projects, altering the dynamic for a while. We started having lunch together. People tend to speak more slowly (if not as clearly), so it's the best time to absorb Dutch — or the day's dominant language — by osmosis. Recently, conversation has tended to swing between two subjects: the quality of bread available in town (debate between solid German *Oberlander* and airy Swiss-French crossover *Bignou*), and computer viruses that have plagued us over the past month, wiping out one hard disk and scarring a few others. Lunch has fast become the focal point of the day, with clients and acquaintances turning up suspiciously close to noon, and has excluded the need for any other kind of weekly housekeeping meeting, being the only time guaranteed to find everyone in the same place at the same time. Ideas are chewed over, work is discussed, and occasionally stuck on the wall for comment.

Traces of design history exist without looming. We like timelessness — work that could have been done either days or decades ago and still feels right; inevitability without dullness, when the final form appears to be the only natural solution. It's easy to recognize kindred spirits in both work and environment. Artists, designers and writers who crop up around the place and in conversation include Gill, Sandberg, Müller, Crouwel, Brodsky, Koolhaas, Mau, Potter, Hollis, Dylan, Weiner, Elliman, Kinross, Froshaug, Nikkels, Werkman, Mevis & van Deursen, Manders, van Bennekom. In no particular order; chronology is not important, though context always is. History is treated as a library rather than a museum, and this attitude prefers a collection of well-designed books rather than books about good design.

Drugstore *White Magic for Lovers* Lou Reed *The Blue Mask* Michael Nyman *The Man Who Mistook His Wife for a Hat* Arvo Pärt *Arbos*, *Last Late Piano Music* Prima Scream *Screamadelica*, Henry Purcell *The King's Consort Robe King*, The Beatles *Rubber Soul*, The Band of Holy Joy *Positively Spooked* Moonshake *Dirty and Divine*, Sonic Youth *Experimental Jet Set Trash and No Star*, Kenickie *At the Club* Money Mark *Push the Button*, Bach *3 Sonatas for Clavier and Violin* The Velvet Underground and Nico *The Velvet Underground and Nico*, Verdi *Travatore*, Beck *Odelay* Bach *Violin Sonatas and Partitas* Buena Vista Social Club, Laurie Anderson *Bright Red* Pavement *Slanted and Enchanted*, Conjure *Music for the Texts of Ishmael Reed* Schubert *Winterreise* Bob Dylan *Highway 6 Revisited* Ravi Shankar *Chants of India* Bach *Complete Cantatas*, Chet Baker *With Strings*, Ry Cooder *Paris, Texas - Original Motion Picture Soundtrack*, Elvis Costello and the Brodsky Quartet *The Juliet Letters*, Debussy/Franck/Ravel *Violin sonaten* Bob Dylan *Blonde on Blonde*, Chet Baker *Strollin'*, Fat Boy Slim *The Rockefeller Skank* Laurie Anderson *Big Science* Philip Glass *Einstein on the Beach* Cornershop *When I Was Born for the 7th Time* Haydn *Cello Concertos*, Bach *Kie ne Proud en* The Blue Aeroplanes *Beatsongs* Bob Dylan *Blood on the Tracks*, Randy Newman *Good Old Boys*, Souled American *Flubber*, Finley Quaye *Maverick a Strike* Lou Reed *New York*, The Charlatans *Melting Pot*, Schubert *Streichquartette D87 D703 D810* Haydn *Six sonatas for Violin and Viola* Bob Dylan *Time Out of Mind*, Someone ten Holt *Canto Ostinato*, Radiohead *OK Computer*, JJ Cale *Troubadour*, Broadcast *Work and Non Work*, Chet Baker *The Best of Chet Baker Sings* Idlewild Captain *Tindersticks Tindersticks*, Chet Baker *Chet in Paris vol 2*, Schubert *Piano Sonata D28* Belle and Sebastian *If You're Feeling Sinister* Chet Baker Trio *Someday My Prince Will Come*, Jack Pioneer *Soundtracks*, Bob Dylan *Desire* Henry Mulligan & Astor Piazzolla *Reunion* Lambchop *Super Furry Animals Ice Hockey No EP* Television *Marquee Moon*, Lou Reed *Set the Twilight Reeling* Bob Dylan *Good As I Been To You*, JJ Cale 5, Steve Wonder *Songs in the Key of Life*, Chet Baker *Chet in Paris vol 1* Bach *Die Kunst der Fuge* Saint Etienne *Too Young to Die*, Schubert *Piano Trios*, The Cardigans *Life*, Bob Dylan *John Wesley Harding* Stravinsky *Le Sacre du Printemps*, Neil Young *Decade*

Music is essential to the Werkplaats; some kind of blood, and to such an extent that Wigger considered adding something like "a more-than-average interest in music" to the brochure's participant requirements. Three different CDs are often playing very loudly and simultaneously through the building. Furthermore, a hideaway annex houses a miniature recording studio, temporarily dislocated from England. Music is recorded for imminent release, and treated as any other design project, with similar interests — in the site-specific, the found, the chance, the vernacular — infecting the sound as much as the graphics. More concrete crossover experiments (reading local texts over improvised music – aural typographies?) are intended, and following the production chaos of the current architectural biography book — the Werkplaats' biggest commission so far — Karel swears he is giving up design to become a folk singer.

The cavernous basement has been the prospective but as yet unrealized venue for a darkroom, underground band rehearsal room, student living quarters, and guest lecturer bedroom. Instead, it currently houses the leisure facilities: one unstable exercise bike; one rusting frame with no wheels; one ping-pong table which, in the month since it arrived, has become an important fixture — games providing regular release from screen fatigue. For the time being, however, the space remains unharnessed potential, an idea waiting to happen.

With equal space for Dutch, English and German in the brochure, the Werkplaats was always democratic and international in scope. Commissions from different countries or involving multilingual text double as practical language education. Few problems arise in everyday communication thanks to the general Dutch fluency in English, but things become significantly more difficult when discussing graphic work in detail. Our blackboard currently retains an inventory of adjectives required during initial proposals for the design of a new British art newspaper. Alternatively, Karel often resorts to communicating visual abstracts by onomatopoeia. Nchung! Nchung! Nchung! Nchung! ... *Nchung!* A kind of verbal-graphic esperanto.
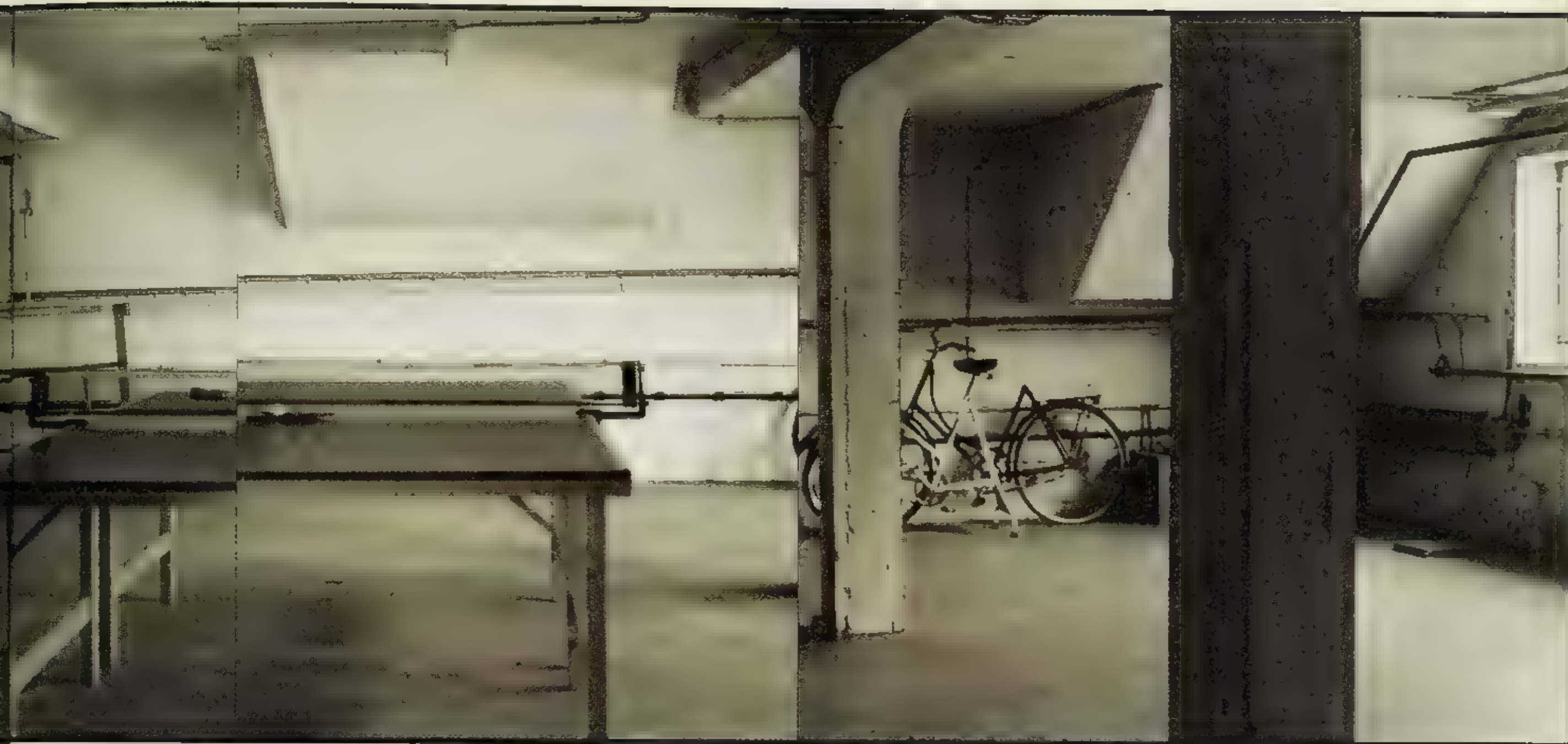
Aanstellerig	Affected
Aarzelend	Holding back
Behaagziek	Coquettish
Braaf	Decent
Brutaal	Pert
Deemoedig	Humble
Eigenwijs	Conceited
Helder	Bright
Kloten	Balls
Noodzakelijkheid	Necessity
Stevig	Robust
Streng	Severe
Vanzelfsprekend	Natural

There is a diversion of attention away from the materialistic idea of finished work (so far still meaning the printed piece). To reiterate, Process – *to* design rather than *a* design – is the focus. Here we could have chronologically presented eight months worth of rough proposals, printed matter and work-in-progress; the illustrations a quarter of their original size unless otherwise indicated, but we'd rather you came and picked them up, felt the materials and saw the colours. Work goes on the shelf for later reference or formal re-evaluation; not finished as such, just marking the specific constraints and cut-off point, but still rich in possibility and potential for discussion.

It's becoming increasingly evident why certain people are here, but harder to explain the link. Some common affinity to the visually rough, simple, bold, instinctive and committed; well-made things, always beginning with the content. Walls are gradually covered with ephemera: objects and odd scraps from the street, items sent from friends, obscure images, letters, color combinations, prints and photographs. All have a strong sense of a borrowing, recycling, or sampling atmosphere and character from the outside world. "Beautiful" is a term used regularly, but as interchangeable with "bold," "shocking," "powerful." The fundamental intention, however, is always to make things that *matter* and *connect*. Consider this an open invitation.

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1997

The Mercantile Issue

Articles include Design(er) Type or Graphic Designers Who Design Typefaces (and the Typographers Who Forgive Them) by Mr Keedy Decay and Renewal in Typeface Markets: Variations on a Typographical Theme, by Alan Marshall, On Classifying Type by Jonathan Hoefler, p us Walking in the City, a review by Andrew Blauvelt of the graphic design exhibition Mixing Messages Graphic Design and Contemporary Culture

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1997

Designers are People Too

Jeffery Keedy lets it rip in Greasing the Wheels of Capitalism with Style and Taste or the "Professionalization" of Graphic Design in America, while Denise Gonzales-Crisp looks at what des gners (can) do to circumvent the traditional and often compromising client/designer relationship Teal Triggs and Sian Cook revisit the seemingly unchanged role of women as both subjects and objects in graphic design And Rudy VanderLans takes a closer look at type as intellectual property. Includes pull-out poster introducing Zuzana Licko's typeface Base Monospace.

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1997

Design as Content

No.44 ooks at design book publishing by reviewing four recently published books; G1: New Dimensions in Graphic Design, a select on of graphic design work from around the world comp ed by Neville Brody and Lewis Blackwell; Pure Fuel, authored by the London-based design group Fuel; Ray Gun, Out of Control, a celebration of the magazines published by Marvin Scott Jarrett, and Mind Grenades: Manifestos from the Future, reprints of the opening spreads from Wired magazine. Essays by Diane Gromola, Kenneth FitzGerald, Shawn Wo fe and B I Gubbins.

45
1998

Untitled

This issue features interviews with members of the Dutch graphic design team JUST who discuss their form-follows-process approach to graphic design, and Dublin-based designer Peter Maybury, who designs for cultural institutions such as Code magaz ne, the Douglas Hyde gallery and the Dublin French Film Fest val.
Also, Chuck Byrne looks at the experimental typographic print work of San Francisco-based letterpress printer and designer Jack Stauffacher, while Andrew Blauvelt does a "deep reading" of the book designs of designer/writer/educator Lorraine W d

46
1998

Fanzines and the Culture of D.I.Y

As more and more des gners start their own magazines and become nitiators of graphic products, instead of solving "problems" for others, we thought it might be inspirational to take a look at the wor d of Fanzines and other graphic Do-It-Yourself projects Teal Triggs gives us a history of the British fanzine, while B I Gubbins, does his take on their US counterpart Ella Cross, p cks her favorite zines, and Daniel X. O'Neil delivers nothing ess than a glimpse of the future of fanzines. Plus, the ins de story of Heckler, a zine gone big time and back Plus much, much more

47
1998

Relocating Design

Jeffery Keedy, in "Graphic Des gn in the Postmodern Era," points out the general will ngness of designers to have their "values and deals be dictated by the commercial marketplace." In her art cle "The Macramé of Resistance," Lorraine Wild suggests ways to "salvage graphic design in the face of the juggernaut of technology and the demands of the market." Also, an interview with M chael Shea who discusses the disconnect that ex sts between theory and practice, and the maker and reader, in graphic design. Plus more

PAUL RAND : American Modernist

BY JESSICA HELFAND

Announcing the first book on Paul Rand since
his death in 1996. These essays explore the
numerous and fascinating contradictions that
make his legacy important and distinctive.

Jessica Helfand is a contributing editor to *Eye* and
the author of *Six (+2) Essays on Design and New Media*,
also available from *Emigre*.

EXCERPT

"Combining the experimental new formal vocabularies of their
European peers with the material demands of American commerce
a select number of graphic designers helped inaugurate the new
visual language that would revolutionize the role of design as both
a service and an art. Of this group—which included, among others,
Bradbury Thompson, Lester Beall and Alexey Brodovich—none was
so accomplished, or would produce as many lasting contributions
to this field as Paul Rand, arguably the most celebrated American
graphic designer of this century." —page 16

PUBLISHED BY WILLIAM DRENTTEL EDITIONS

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Elliott's Typhoid Mary 3D

Light	Dark

Designed by Elliott Peter Earls
Circa 1997
Includes *Standard Character Set*

Typhoid Mary 3D Light & Dark are based on the design of Peter Dombrezian's typeface, Dom Casual, with permission from Kingsley Holdings Corp. (Dom Casual is a trademark of Kingsley Holdings Corp.)

Elliott's
Typhoid Mary
3D Light

Elliott's
Typhoid Mary
3D Dark

Elliott's Typhoid Mary 3D Light 24/26 point (No tracking)

Tandem aliquando, Quirites! Catilina

Elliott's Typhoid Mary 3D Dark 24/26 point (No tracking)

Tandem aliquando, Quirites! Catilina

Aliquando

Elliott's Typhoid Mary 3D Light & Dark 140 point (No tracking)

Elliott's Blue Eye Shadow

Elliott's
Blue Eye Shadow

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 1 2 3 4 5 6 7 8 9 0 a b c d e f g h i j k l m n o p q r s t u v w x y z

Elliott's Blue Eye Shadow 18/20 point

TaNdeM aLiquaNdo,
Quirites! L. CatiLiNaM
fureNteM audacia,
sceLus aNhelaNteM
pesteM patriae Nefarie

Elliott's Blue Eye Shadow 10/12 point

TaNdeM aLiquaNdo, Quirites! L. CatiLiNaM
fureNteM audacia, sceLus aNhelaNteM pesteM
patriae Nefarie MoLieNteM, vobis atque huic
urbi ferrum flammamque miNitaNteM, ex urbe
vel eiecimus, vel emisimus, vel ipsum egredieNteM
verbis prosecuti sumus. TaNdeM aLiquaNdo,
Quirites! L. CatiLiNaM fureNteM audacia,
sceLus aNhelaNteM pesteM patriae Nefarie
MoLieNteM, vobis atque huic urbi ferrum

Elliott's Jigsaw Dropshadow

Designed by Elliott Peter Earls
Circa 1998
Includes *Standard Character Set*

Elliott's
Jigsaw
Dropshadow

Elliott's Jigsaw Dropshadow 18/26 point (No tracking)

Tandem aliquando, Quirites! Catilina

Elliott's Jigsaw Dropshadow 24/26 point (No tracking)

Tandem aliquan Quirites! Catili

Elliott's Typho d Mary 3D Light & Dark 140 point (Tracking: -15)

Elliott's Venus Dioxide

Regular   Outlined

Elliott's
Venus Dioxide

A B C D E F G H 9 J K L M N O P Q R
S T U V W X Y Z 1 2 3 4 5 6 7 8 9 0
a b c d e f g h i j k l m n o p q r s t
u v w x y z

Elliott's
Venus Dioxide
Outlined

A B C D E F G H 9 J K L M N O P Q R
S T U V W X Y Z 1 2 3 4 5 6 7 8 9 0
a b c d e f g h i j k l m n o p q r s t
u v w x y z

Elliott's Venus Dioxide 6/8 point

Tandem aliquando Quirites! L. Catilinam furentem audacia, scelus anhelantem pestem patriæ nefarie molientem, vobis atque huic urbi ferrum flammamque minitantem, ex urbe vel ejecimus, vel emisimus, vel ipsum egred entem verbis prosecuti sumus Tandem aliquando, Quir tes! L Catilinam furentem audacia, scelus anhelantem pestem patriæ nefar e molientem, vobis atque huic urbi ferrum flammamque minitantem ex urbe vel ejecimus, vel em simus, vel ipsum egradientem verbis prosecuti sumus

Elliott's Venus Dioxide 8/12 point

Tandem aliquando, Quirites! L. Catilinam furentem audacia, scelus anhelantem pestem patriæ nefarie molientem, vobis atque huic urbi ferrum flammamque minitantem, ex urbe vel ejecimus, vel emisimus, vel ipsum egrediantem verbis prosecuti sumus.

Elliott's Venus Dioxide 12/14 point

Tandem aliquando, Quirites! L. Catilinam furentem audacia, scelus anhelantem pestem patriæ nefarie molientem, vobis atque huic urbi

Elliott's Venus Dioxide Outlined 16/21 point

Tandem aliquando, Quirites! L. Catilinam furentem audacia, scelus anhelantem pestem patriæ nefarie molientem, vobis atque huic urbi ferrum flammamque minitantem, ex urbe vel ejecimus, vel emisimus, vel ipsum egrediantem verbis prosecuti sumus. Tandem

flammamque   minitantem

Elliott's Venus Dioxide 46 point

Elliott's Venus Dioxide Outlined 46 point

Elliott's Subluxation Perma

Designed by Elliott Peter Earls
Circa 1994
Includes *Standard Character Set*

Elliott's
Subluxation
Perma

𝒜 β C D E F G H H H K L M

N O P Q R S T U V W X Y Z

1 2 3 4 5 6 7 8 9 0 O

a b c d ε f g h i j k L M

N O P Q R S T U V W X Y Z

Elliott's Subluxation Perma 6/8 point

Tandem aliquando, Quirites! L. Catilinam furentem audacia, scelus anhelantem pestem patriae nefarie molientem, vobis atque huic urbi ferrum flammamque minitantem, ex urbe vel ejecimus, vel emisimus, vel ipsum egredientem verbis prosecuti sumus. Tandem aliquando, Quirites! L. Catilinam furentem audacia, scelus anhelantem pestem patriae nefarie molientem, vobis atque huic urbi ferrum flammamque minitantem, ex urbe vel ejecimus vel emisimus, vel ipsum egredientem verbis prosecuti sumus

Elliott's Subluxation Perma 10/16 point

Tandem aliquando, Quirites! L. Catilinam furentem audacia, scelus anhelantem pestem patriae nefarie molientem, vobis atque huic urbi ferrum flammamque minitantem, ex urbe

Aliquando

Elliott's Subluxation Perma 120 point

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2 Emigre
Graphic Design
into the Digital Realm
IQ

3

4 PAUL RAND American Modernist

5 six (+2) essays on design and new media

6

7 MRS EAVES

8

9

10

11

And She Told 2 Friends
GRAPHIC DESIGN BY WOMEN

the good life

A — Arb trary $65
Sans Regular
Sans Bold

B — Backspacer $59
ROUND
SQUARE

Base-12 Sans $95
Regular & Small Caps
Bold & Small Caps
Italic & Small Caps
Italic Bold & Small Caps

Base-12 Serif $95
Regular & Small Caps
Bold & Small Caps
Italic & Small Caps
Italic Bold & Small C

Base-9 $95
Regular & Small Cap
Bold & Small Caps
Italic & Small Caps
Italic Bold & Small C

Base Monospace Narrow $95
Thin
Regular
Bold
Italic Thin
Italic Regular
Italic Bold

Base Monospace Wide $95
Thin
Regular
Bold
Italic Thin
Italic Regular
Italic Bold

Big Cheese $59
126 illustrations

Blockhead Alphabet $65
Plain
Dark Side
Black Face
Unplugged

Blockhead Illustrations $59
372 illustrations

C — Citizen $65
Light
Bold

D — Dead History $65
Roman
Bold

Democratica $65
Regular
bold

Dogma $95
Bold
Script Bold
Black

Dogma $59
Outline
Extra Outline

E — Elektrix $65
Light
Bold

Emigre $65
Eight
Ten
Fourteen
Fifteen

Emperor $65
Eight
Ten
Fifteen
Nineteen

Exocet $65
LIGHT
HEAVY

F — Fel aParts $59
170 illustrations

Filosofia $95
Regular
Italic
Bold
Small Caps & Fractions

Filosofia Grand $95
Grand & Grand Caps
Grand Bold
unicase

H — Hypnopaedia $59
140 patterns

J — Journal $95
Text
Italic
Ultra

Journal $65
Bold
Ultra Bold

Journal $65
Sm Caps & Fractions Text
Sm Caps & Fractions Italic
Sm Caps & Fract Ultra

K — Keedy $65
Sans Regular
Sans Bold

L — Lunatix $65
Light
Bold

M — Mason Sans $95
Regular & Super
Alternate & Super
Bold & Super
Bold Alternate & Super

Mason Serif $95
Regular & Super
Alternate & Super
Bold & Super
Alternate & Super

Matrix $95
Book
Regular
Bold

Matrix $95
Script Book
Script Regular
Script Bold

Matrix $65
Small Caps & Fractions Book
Small Caps & Fractions Reg
Small Caps & Fractions Bo

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Extra Bold
Narrow
Wide

Matrix $65
Inline Extra Bold
Inline Script

Column 1

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Missionary

Modula $95
Regular
Bold
Black

Modula $95
Serif Regular
Serif Bold
Serif Black

Modula Round $65
Sans & Small Caps
Sans Black & Small Caps

Modula Round $65
Serif & Small Caps
Serif Black & Small Caps
Serif Ultra & Small Caps

Modula $59
Outlined & Small Caps
Ribbed

Motion $65
Light
Bold

Mrs Eaves $95
Roman
Italic
Bold
SMALL CAPS & FRACTION
PETITE CAPS

Mrs Eaves $95
Smart Ligatures Roman
Smart Ligatures Italic
Smart Ligatures Bold

N **Narly** $65
LIGHT
REGULAR
BOLD
INLINE
OUTLINE

Not Caslon $65
Not Caslon

O **Oakland** $65
SIX
Eight
Ten
Fifteen

Column 2

Oblong $65
Regular
Bold

Ottomat $95
Book
Italic
Bold

OutWest $65
Light
Dark
Half Full
Half Empty

P **Platelet** $95
Thin
Regular
Heavy

Q **Quartet** $65
Regular
Bold

Quartet $65
SM CAPS & FRACT REG
SM CAPS & FRACT BOLD

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Double
Single Extras
Double Extras

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Heavy

Senator $95
Thin
Demi
Ultra

Soda $65
Script Light & Extras
Script Bold & Extras

Suburban $65
Light
Bold

T **Tall** $95
MATRIX
Modula
Senator

Tarzana $95
Narrow

Column 3

Tarzana (Continued) $95
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Bold
Bold Italic

Tarzana $95
Wide
Italic
Bold
Bold Italic

Thingbat $59
111 illustrations

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Regular
Bold

Totally $65
Totally Gothic
TOTALLY GLYPHIC

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Bold
Extra Bold

Triplex $95
Serif Light
Serif Bold
Serif Extra Bold

Triplex $95
Italic Light
Italic Bold
Italic Extra Bold

Triplex $65
Condensed Regular
Condensed Black

Triplex $65
Condensed Serif Regular
Condensed Serif Black

U **Universal** $59
Eight
Nineteen

V **Variex** $95
Light
regular
bold

W **Whirligig** $59
152 illust

Z **ZeitGuys** $59
126 illustrations

VOLUME 1 | $388

Arbitrary	Sans Regular
	Sans Bold
Citizen	Light
	Bold
Exocet	LIGH+
	HEAVY
Journal	Text
	Italic
	Ultra
	Sm Caps & Fractions Text
	Sm Caps & Fractions Italic
	Sm Caps & Fract Ultra
Keedy	**Sans Regular**
	Sans Bold
Motion	Light
	Bold

VOLUME 2 | $408

Matrix	Book
	Regular
	Bold
	Script Book
	Script Regular
	Script Bold
	Small Caps & Fractions Book
	Small Caps & Fractions Reg
	Small Caps & Fractions Bo
	Extra Bold
	Narrow
	Wide
	Inline Extra Bold
	Inline Script
Remedy	*Single*
	Double
	Single Extras
	Double Extras

VOLUME 3 | $640

Elektrix	Light
	Bold
Lunatix	Light
	Bold
Modula	Regular
	Bold
	Black
	Serif Regular
	Serif Bold
	Serif Black
Oblong	Regular
	Bold
Senator	Thin
	Demi
	Ultra
Tall	MATRIX
	Modula
	Senator
Template Gothic	Regular
	Bold
Totally	**Gothic**
	GLYPHIC
Variex	LigHt
	regular
	bold

VOLUME 4 | $535

Triplex	Light
	Bold
	Extra Bold
	Serif Light
	Serif Bold
	Serif Extra Bold
	Italic Light
	Italic Bold
	Italic Extra Bold
	Condensed Regular
	Condensed Black
	Condensed Serif Regular
	Condensed Serif Black
Universal	Eight
	Nineteen

(Volume 4 continued / top right)

Emigre	Eight
	Ten
	Fourteen
	Fifteen
Emperor	Eight
	Ten
	Fifteen
	Nineteen
Oakland	SIX
	Eight
	Ten
	Fifteen

VOLUME 5 | $336

Democratica	Regular
	Bold
Journa	**Bold**
	Ultra Bold
Mason	REGULAR & SUPER
	ALTERNATE & SUPER
	BOLD & SUPER
	ALTERNATE & SUPER
OutWest	Light
	Dark
	Half Full
	Half Empty
Quartet	*Regular*
	Bold
	Sm Caps & Fract Reg
	Sm Caps & Fract Bold

VOLUME 6 | $298

Backspacer	(illustrations)
	SQUARE
8 9 Cheese	(icons) 126 illustrations
Dead History	Roman
	Bold
FellaParts	(illustrations) 170 illustrations
Narly	*LIGHT*
	REGULAR
	BOLD
	INLINE

Suburban

OUTLINE
Light
Bold

VOLUME 7 | $402

Dogma	**Bold**
	Script Bold
	Black
	Outline
	Extra Outline
Mason	REGULAR & SUPER
	ALTERNATE & SUPER
	BOLD & SUPER
	BOLD ALTERNATE & SUPER
Platelet	Thin
	Regular
	Heavy
Sabbath Black	Regular
	Heavy
Soda	*Script Light & Extras*
	Script Bold & Extras
Zeitguys	126 illustrations

VOLUME 8 | $374

Hypnopaedia	140 patterns
Mrs Eaves	Roman
	Italic
	Bold
	SMALL CAPS & FRACT
	PETITE CAPS
	Smart Ligatures Roman
	Smart Ligatures Italic
	Smart Ligatures Bold
Not Caslon	*NOT CASLON*
Ottomat	Book
	Italic
	Bold
Whirligig	152 Ilust

Base Monospace
VOLUME | $149

Base Monospace Narrow	Thin
	Regular
	Bold
	Italic Thin
	Italic Regular
	Italic Bold
Base Monospace Wide	Thin
	Regular
	Bold
	Italic Thin
	Italic Regular
	Italic Bold

Blockhead/Thingbat
VOLUME | $146

Blockhead Alphabet	Plain
	Dark Side
	Black Face
	Unplugged
Blockhead Illustrations	372 Ilustrations
Thingbat	111 illustrations

Filosofia
VOLUME | $149

Filosofia	Regular
	Italic
	Bold
	SMALL CAPS & FRACTIONS
	Grand & GRAND CAPS
	Grand Bold
	unicase

Modula Round
VOLUME | $151

Modula Round Sans	Sans & SMALL CAPS
	Sans Black & SMALL CAPS
	Serif & SMALL CAPS
Modula Round Serif	**Serif Black & SMALL CAPS**
	Serif Ultra & SMALL CAPS
	Outlined & SMALL CAPS
	Ribbed

Tarzana Narrow/Wide
VOLUME | $159

Tarzana	Narrow
	Italic
	Bold
	Bold Italic
	Wide
	Italic
	Bold
	Bold Italic

Base 9 & 12
VOLUME | $199

Base 9	Regular & SMALL CAP
	Bold & SMALL CAPS
	Italic & SMALL CAPS
	Italic Bold & SMALL C
Base 12 Sans	Regular & SMALL CAPS
	Bold & SMALL CAPS
	Italic & SMALL CAPS
	Italic Bold & SMALL CAPS
Base 12 Serif	Regular & SMALL CAPS
	Bold & SMALL CAPS
	Italic & SMALL CAPS
	Italic Bold & SMALL C

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	subluxation perma
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	Typhoid Mary 30 O
	Venus Dioxide
	Venus Dioxide Outl

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Emigre Fonts

Please specify format: Mac PostScript, Mac TrueType, or PC.

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Music Sampler No.2
CD $9.95 + .77 tax
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CD $15.00 + 1.16 tax
Itchy Pet
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Individual Posters
Any poster from the below sets $8.00 + .62 tax
Emigre Magazine/ Fonts Poster Set
14 Posters $50.00 + 3.88 tax shipped in a tube
Emigre Music Poster Set
6 Posters $35.00 + 2.71 tax shipped in a tube
Apollo Program's Throwing Apples at the Sun Poster Set
4 Posters $15.00 + 1.16 tax

T-shirts

Please specify size. For available sizes please see page 58.
Emigre House Logo T-shirt $17.00 + 1.32 tax
Emigre Music T-shirt $15.00 + 1.16 tax
Globe T-shirt $15.00 + 1.16 tax
Hat T-shirt $15.00 + 1.16 tax
Design is a Good Idea T-shirt $15.00 + 1.16 tax

Emigre Mousepad

$3.95 + .31 tax (Be sure to ask for a Free Mousepad with any order of $300 or more!)

Vases

One-of-a-kind hand-thrown vases created by Zuzana Licko
$64.00 + 4.96 tax and 3 item shipping rate

Order Form

Item description: specify size or format if applicable   Price $

If you are ordering fonts:

Please specify the number of printers and CPUs at your location.

Each Emigre font is automatically licensed for 1 printer with 5 CPUs. For license upgrades call 800.944.9021 or email sales@emigre.com for a price.

# of CPU's: **# of printers:**

Please specify your format

○ Mac PostScript Type 1
ATM & System 7 and 8 Compatible

○ Mac TrueType
Requires System 7 or 8

○ IBM / PC
Requires Windows

Subtotal: add prices of all items

Sales Tax: 7.75 % if shipped to California

Shipping: see rate chart on right

           ○ Economy
           ○ Express
           ○ Email Fonts

Total:

This order is a gift! ○
Please fill out a separate form for each address on your gift list, provide the recipient's address in the "Delivery Address" space

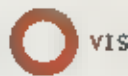All checks must be made out to Emigre and made payable through a US bank in US dollars.

○ Check enclosed in US dollars   ○ VISA   ○ MC   ○ AMEX or OPTIMA   ○ Discover

Expiration Date:

Cardholder's signature:

Cardholder's name as it appears on the card:

Please provide your customer ID number.

○ New customer

Delivery address: no shipping to P.O. Box addresses; please print clearly.

Name and company:

Address, including suite or apartment number: This is a new address ○

City, state, zip or postal code, and country:

Phone number, including area code:

Email address (Receive updates electronically.)

Billing address (if different from delivery address). **Required for credit card orders.**

Address, including suite or apartment number:

City, state, zip or postal code, and country.

Shipping Rate Chart

Count the number of items in your order; then see the chart below
Books: see book price list for shipping rates
Fonts: count all font packages as one item
Magazines, T-shirts, etc.: count each piece as a separate item
Music: count all CD's & Cassettes as one item
Posters: count all posters as a FIRST ITEM
COD: add $5.00 for COD delivery; available only within the US

USA Shipping	1st Item	Each Add'l Item
USA - economy 1-2 weeks	$ 3.50	+ $ .50
USA - express Two day; continental US	$ 6.00	+ $ 1.00
USA - express Overnight; by 3:00 pm	$ 16.00	+ $ 1.00
USA - express Overnight; by 10:30 am	$ 19.00	+ $ 1.00
USA - express Sat. delivery; afternoon	$ 29.00	+ $ 1.00

Foreign Shipping	Fonts/Music	1st Item	Each Add'l Item
Canada - economy 2-5 wks	$ 7.00	$ 9.00	+ $ 2.00
Canada - express 2-4 days	$ 21.00	$ 23.00	+ $ 3.00
S. America - express only (economy is not available)	$ 28.00	$ 36.00	+ $ 3.00
Europe - economy 2-5 wks	$ 11.00	$ 17.00	+ $ 6.00
Europe - express 2-4 days	$ 23.00	$ 29.00	+ $ 6.00
Elsewhere - econ. 2-5 wks	$ 12.00	$ 22.00	+ $ 7.00
Elsewhere - expr. 2-4 days	$ 24.00	$ 30.00	+ $ 7.00

Order by Fax Toll Free from Overseas!

You can now fax orders from your country directly to Emigre toll free, 24 hours a day! By using the appropriate toll free fax number listed below, you can fax us to place an order or request a catalog without any cost to you. The call is free, and so is any catalog you request for yourself or for a friend.

Austria	1.800.12.1937
Belgium	0800.9594
Denmark	8001 6744
England	0800.960.248
Finland	0.800 158619
France	0.800.910271
Germany	0130.8.13121
Hong Kong	800 96 3560
Hungary	00.800 12480
Ireland	1.800.55.6380
Italy	1678.78746
Japan	0031 125206
Netherlands	06 022 1364
New Zealand	0800 441406
S. Africa	0800.992282
Singapore	800.1201575
Sweden	020 79 1220
Switzerland	0.800 89 9635

Mailing List Alert!

Please help keep the Emigre mailing list lean and mean, contact us to be removed from our list, to remove duplicate address entries, to change your address, or to add a friend to the list.
Email: sales@emigre.com
Phone: 800 944.9021
Fax: 916.451.4351
Emigre does not sell or trade its mailing list

Prices and availability subject to change without notice, this form is effective November 6, 1998.

Free full color Itchy Pet poster with all orders!
(While supplies last. Folded.)

New Leaf Paper has proudly provided 100% recycled, 50% post-consumer paper for this issue of *Emigre* magazine. By using 32,805 pounds of this paper, *Emigre* is saving 279 full grown trees; 98,400 gallons of water; 67,240 kilowatt hours (enough to power an average home for a little over 8 years); and 984 pounds of air pollution effluents.

New Leaf Paper has North America's widest range of recycled, nonwood and chlorine free papers – commodity and fine, coated and uncoated.

Phone: (415) 291-9210
Fax: (415) 291-9353
Email: info@newleafpaper.com

NEW LEAF
PAPER

you can't get there from here without being billbored to death [s]

www.3ST.com/*****/

Heaven's Gate: America

Single Fonts

Arbitrary Sans Regular
Arbitrary Sans Bold
Backspacer Round
Backspacer Square
Base 12 Sans Regular & Small Caps
Base 12 Sans Italic & Small Caps
Base 12 Sans Bold & Small Caps
Base 12 Sans Bold Italic & Small Caps
Base 12 Serif Regular & Small Caps
Base 12 Serif Italic & Small Caps
Base 12 Serif Bold & Small Caps
Base 12 Serif Bold Italic & Small Caps
Base 9 Regular & Small Caps
Base 9 Italic & Small Caps
Base 9 Bold & Small Caps
Base 9 Bold Italic & Small Caps
Base Monospace Narrow Thin
Base Monospace Narrow Thin Italic
Base Monospace Narrow Regular
Base Monospace Narrow Reg Italic
Base Monospace Narrow Bold
Base Monospace Narrow Bold Italic
Base Monospace Wide Thin
Base Monospace Wide Thin Italic
Base Monospace Wide Reg
Base Monospace Wide Reg Italic
Base Monospace Wide Bold
Base Monospace Wide Bold Italic
Blockhead Alphabet Plain
Blockhead Alphabet Dark Side
Blockhead Alphabet Black Face
Blockhead Alphabet Unplugged
Citizen Light
Citizen Bold
Dead History Roman
Dead History Bold
Democratica Regular
Democratica Bold
Dogma Bold
Dogma Script
Dogma Black
Dogma Outline
Dogma Extra Outline
Elektrix Light
Elektrix Bold
Elliott's Blue Eye Shadow
Elliott's Jigsaw Dropshadow

Elliott's Subluxation Perma
Elliott's Typhoid Mary 3d Light
Elliott's Typhoid Mary 3d Dark
Elliott's Venus Dioxide
Elliott's Venus Dioxide Outlined
Emigre 8
Emigre 10
Emigre 14
Emigre 15
Emperor 8
Emperor 10
Emperor 15
Emperor 19
Exocet Light
Exocet Heavy
Filosofia Regular
Filosofia Italic
Filosofia Bold
Filosofia Small Caps & Fractions
Filosofia Grand & Grand Caps
Filosofia Grand Bold
Filosofia Unicase
Journal Text
Journal Italic
Journal Ultra
Journal Bold
Journal Ultra Bold
Journal Small Caps & Fractions Text
Journal Small Caps & Fractions Italic
Journal Small Caps & Fractions Ultra
Keedy Sans Regular
Keedy Sans Bold
Lunatix Light
Lunatix Bold
Mason Serif Reg & Super
Mason Serif Alt Reg & Super
Mason Serif Bold & Super Bold
Mason Serif Alt Bold & Super Bold
Mason Sans Regular & Super
Mason Sans Alt Reg & Super
Mason Sans Bold & Super Bold
Mason Sans Alt Bold & Super Bold
Matrix Book
Matrix Regular
Matrix Bold
Matrix Script Book
Matrix Script Regular
Matrix Script Bold
Matrix Small Caps & Fractions Book
Matrix Small Caps & Fractions Regular

Matrix Small Caps & Fractions Bold
Matrix Extra Bold
Matrix Narrow
Matrix Wide
Matrix Inline Extra Bold
Matrix Inline Script
Modula Sans Regular
Modula Sans Bold
Modula Sans Black
Modula Serif Regular
Modula Serif Bold
Modula Serif Black
Modula Round Sans Regular & Small Caps
Modula Round Sans Black & Small Caps
Modula Round Serif Regular & Small Caps
Modula Round Serif Black & Small Caps
Modula Round Serif Ultra & Small Caps
Modula Ribbed
Modula Outlined & Small Caps
Motion Light
Motion Bold
Mrs Eaves Roman
Mrs Eaves Italic
Mrs Eaves Bold
Mrs Eaves Small Caps & Fractions
Mrs Eaves Petite Caps
Mrs Eaves Smart Ligatures Roman
Mrs Eaves Smart Ligatures Italic
Mrs Eaves Smart Ligatures Bold
Narly Light
Narly Regular
Narly Bold
Narly Inline
Narly Outline
Oakland 6
Oakland 8
Oakland 10
Oakland 15
Oblong Regular
Oblong Bold
Ottomat Book
Ottomat Italic
Ottomat Bold
OutWest Light
OutWest Dark
OutWest Half Empty
OutWest Half Full
Platelet Thin
Platelet Regular
Platelet Heavy

Quartet Regular
Quartet Bold
Quartet Small Caps & Fractions Reg
Quartet Small Caps & Fractions Bold
Remedy Single
Remedy Single Extras
Remedy Double
Remedy Double Extras
Sabbath Black Regular
Sabbath Black Heavy
Senator Thin
Senator Demi
Senator Ultra
Soda Script Light & Light Extras
Soda Script Bold & Bold Extras
Suburban Light
Suburban Bold
Tall Matrix
Tall Modula
Tall Senator
Tarzana Narrow Regular
Tarzana Narrow Bold
Tarzana Narrow Italic
Tarzana Narrow Bold Italic
Tarzana Wide Regular
Tarzana Wide Bold
Tarzana Wide Italic
Tarzana Wide Bold Italic
Template Gothic Regular
Template Gothic Bold
Totally Gothic and Gothic Wide Caps
Totally Glyphic
Triplex Sans Light
Triplex Sans Bold
Triplex Sans Extra Bold
Triplex Italic Light
Triplex Italic Bold
Triplex Italic Extra Bold
Triplex Serif Light
Triplex Serif Bold
Triplex Serif Extra Bold
Triplex Condensed Regular
Triplex Condensed Black
Triplex Serif Condensed Regular
Triplex Serif Condensed Black
Universal 8
Universal 19
Variex Light
Variex Regular
Variex Bold

Character Sets

Standard Character Set: Most Emigre Fonts contain the following:
aAbBcCdDeEfFgGhHiIjJkKlLmMnNoOpPqQrRsStTuUvVwWxXyYzZ!"#$%&'()*+,-./:;"="?¶@[]{}
ÄÇÉÑÖÜäàâäåçéèêëíìîïñóòôöõúùûüÿ†¢£·ßÆØ®©™‰¥µðæø«»¿i f...ÀÁÔŒœ——""''fifIÂÊÁÊÉÍ
ÎÌÓÔÒÚÛÙŸ1234567890

Small Caps Character Set: Small Caps and Fractions fonts contain the following:
AABBCCDDEEFFGGHHIIJJKKLLMMNNOOPPQQRRSSTTUUVVWWXXYYZZ!?"¢$&'()...,.-./:;‹—›ªº(\)₡Rp
ÁÀÂÄÃÅÇÉÈÊËÍÌÎÏÑÓÒÔÖÕŚÚÙÛÜŸ†¥µÆØ«»¿i f...Œ——""''abdeilmnorst©℗®✕⊠✕[✿→←↓↑¼½¾⅛
⅜⅝⅞⅓⅔1234567890/1234567890ff fi ffi ffl1234567890

Packages that come with Fractions include the following:
Superior Letters: used in French and Spanish text for certain abbreviations abdeilmnorst
Fractions: the ¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ⅓ and ⅔ fractions are provided; to construct others, connect the superior and inferior numerals with the fraction slash.
Superior and Inferior Numerals: use for footnotes or to construct custom fractions. 1234567890/1234567890
F-Ligatures: in addition to fi and fl, the ff ffi and ffl ligatures are also provided.
Symbols: ©℗®✕⊠✕[✿→←↓↑